NOVEMBER 1955 50 CENTS

11 dance MAGAZINE

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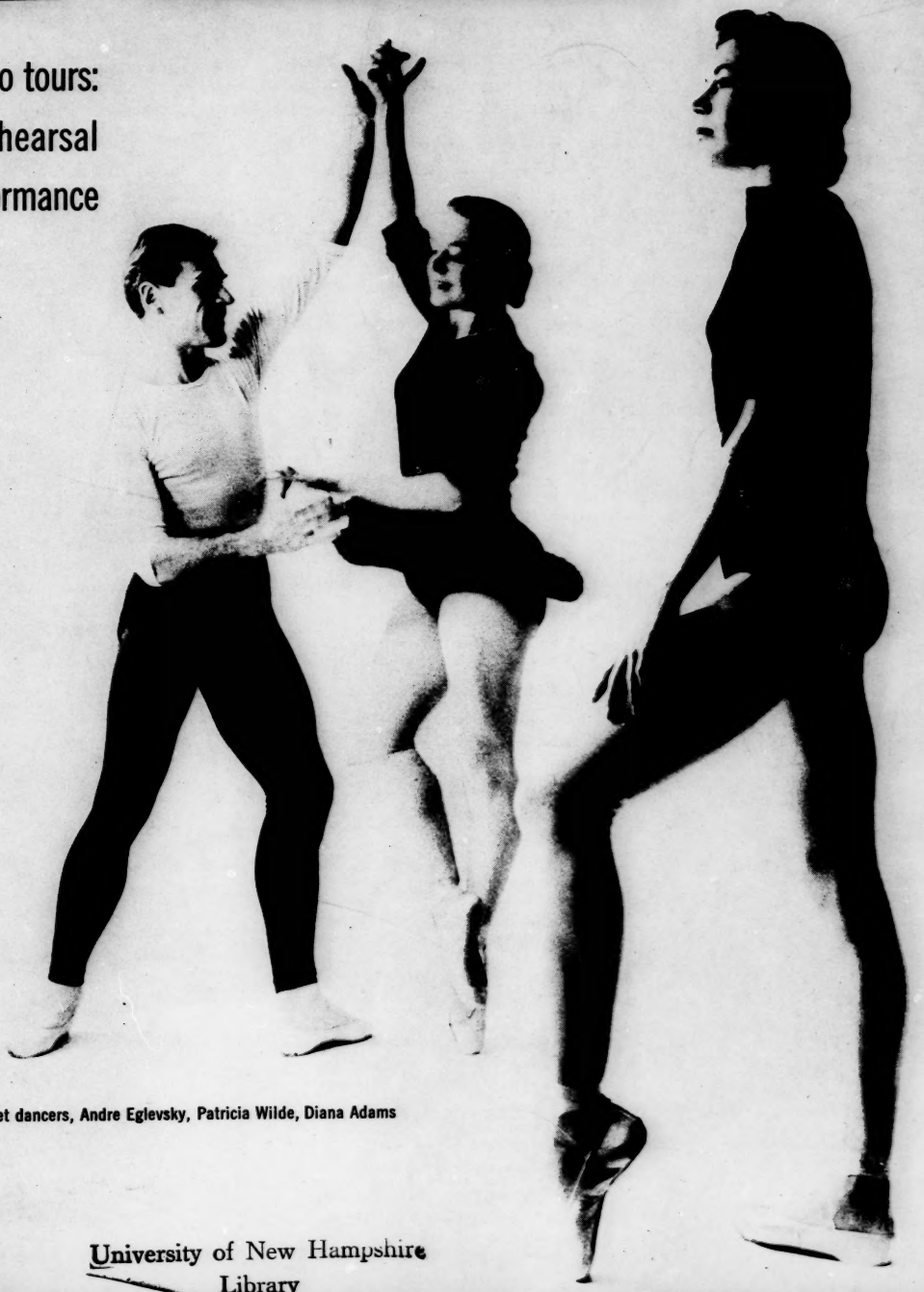
wo "backstage" photo tours:
ys and Dolls in rehearsal
Y.C. Ballet in performance



New York City Ballet dancers, Andre Eglevsky, Patricia Wilde, Diana Adams

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NEWS of Dance and Dancers

N.Y.C. BALLET SET FOR CITY CENTER

Repertory highlights for the Nov. 8-Jan. 1 season will be two new ballets by Artistic Director, **George Balanchine:** a "Pas de Dix" to Glazounov's "Raymonda" music, featuring **Maria Tallchief** and **Andre Eglevsky,** and "Jeux d'Enfants" to Bizet music. **Todd Bolender** will contribute "Souvenirs", a company work to Samuel Barber music. **Frederick Ashton** will revive his dramatic "Picnic at Tintagel." From Dec. 9 through Jan. 1 the single bill will be "The Nutcracker."

New company members are **Joy Ceme, Wilma Curley, Virginia Rich, Jamie Groman, Geralyn Donald, Eugene Tanner, and Arthur Mitchell. Allegra Kent** leaves the Co. to go to college.

Featured dancer, **Jacques D'Amboise** has had a busy season, with a TV engagement Oct. 5 in Montreal; a flying trip to Hollywood for rehearsals of film, "Carousel," and marriage to N.Y.C. Ballet member, **Caroline George** planned for Jan.

Maria Tallchief and Andre Eglevsky will be absent briefly from the N.Y.C. Ballet season to fulfill a commitment for festival performances in Rio.

THEY'RE OFF

Martha Graham & Co. flew from Idlewild Oct. 19 and will open their State Dept.-ANTA sponsored tour of 11 countries of the Orient on Nov. 1 at the Imperial Theatre in Tokyo which, like Broadway, has a theatre booking jam. During their 1-week engagement in the Japanese capital the company will shift to 2 other theatres, the Ernie Pyle and Sankei Hall. Performances will be accompanied by the Tokyo Philharmonic, conducted by Eugene Lester. Prior to departure from N. Y., **Donya Feuer** and **Ellen Siegel** replaced **Esta McKayle** and **Marian Sarach** in the company line-up. The tour closes Feb. 12 in Teheran.

BROOKLYN AGENDA

The Brooklyn Academy of Music has once again lined up an exciting agenda of dance events for its 1955-56 concert series. Two ballet companies will give their only N. Y. performances at the Academy; they are **Dance Theatre-Berlin,** Tatjana Gsovsky Dir., and the **Nat'l Ballet of Canada,** Celia Franca, Dir. Other companies to appear are **The Ballet Theatre, Jose Greco & Co.** and the **May O'Donnell Co.** For the Academy's 3rd season of Theatre for Dance, performers will include **Sybil Shearer, Myra Kinch & Co., Pearl Primus & Co., Anna Sokolow & Co., Pearl Lang & Co.** all in exclusive N.Y. performances. Continuing its ethnic series the Academy will present **Talley Beatty & Co.** with **Syvilla Fort; Sinda Iberia; Sundari Shridharani** and an Israeli festival.

DANCE AT THE OPERA

Dance has been liberally sprinkled through the repertoire of the N.Y.C. Opera Co. season, which continues at City Center through Nov. 6. **Ray Harrison** and his associate choreographer **Helene Platova** have created ballets for 9 operas: "Carmen", "La Traviata", "Golden Slippers", "Cinderella", "The Love for Three Oranges", "Fledermaus", "The Bartered Bride", "The Merry Wives of Windsor" and "The Marriage of Figaro". Dancers for this season include **Patricia Birsh, Mary Alice Kubes, Nadine Ravene, Rosemary Weekley, Robert Lester, Ralph McWilliams, Barton Mumaw** and **Al Schulman.**

CUNNINGHAM & CAGE

A large audience of avant-gardists braved the floods Oct. 15 to travel to New City, N.Y., for the Rockland Foundation's program of dances by **Merce Cunningham & Co.** and music by John Cage. The dance premiere was "Springweather and People". The Cunningham Co. fly Dec. 3 to the West Coast for a tour extending from So. Calif. to British Columbia, then are scheduled to take off for Asia in late Dec. to perform in Japan, Thailand, Indonesia, Ceylon and India.

IMPORTANT DEBUTS

It's a girl — born Oct. 12 to our own Editor, **Lydia Joel** and husband Edwin Miller of "Seventeen." They have named her Leslie Morgan . . . **Jose** and **Margarita Mancilla,** "Bronze Gypsies" of the Jose Greco Co., are the parents of a son, Jose Antonio, born in Sept.

JOFFREY USING 30 DANCERS FOR TV OPERA

Choreographer **Robert Joffrey** is using 30 dancers for the Lukas Foss-Alastair Reid fantasy, "Griffelkin", 1st NBC-TV opera of the season, Nov. 6. In many scenes dancers will act roles on camera for off-stage singers. Dancers cast as an assortment of devils, housewives, dolls, lions, fountain sculptures and even mailboxes are: **Roberta Bernard, Jacqueline Cecil, Nancy Demmler, Margery Gray, Janet Greschler, Judith Janaro, Diane Lembro, Eda Lioy, Francoise Martinet, Sandra Northrop, Marcia Olsson, Nana Prudente, Brunhilda Ruiz, Marilyn Smith, Beatrice Tompkins, Gerald Arpino, Robert Brett, Jerry Burr, Joe Edwards, Gerald Gardner, William Guske, William Milie, Anthony Mordente, Tom Scott, Michael Sears and John Wilson.**

EAR TO THE GROUND

Alicia Alonso, having concluded a 6-week season with her Ballet de Cuba at the Teatro Municipal in Havana, flew back to the U.S. to make her first appearance as prima ballerina with the Ballet Russe de Monte Carlo in Pittsburgh, Pa., Oct. 24 . . . **Alicia Markova** was guest on a special Danish TV program in Sept., discussing the link between Danish and British ballet, and her own pioneering for TV (she was the first dancer in the world to be televised when she danced before experimental English TV in 1932). . . . **Kelly Brown** was on the Oct. 9 Omnibus program . . . **Gemze de Lappe** now in Hollywood for "The King and I" dance sequences . . . **Teresita Osta** will be guest soloist with **Escudero** for the Oct. 30th concert at Carnegie Hall, and the tour following . . . **David Vaughn** choreographed a ballet sequence for **Ruth Sobotka** in "The Killer's Kiss", independent film produced by Stanley Kubrick (Sobotka's husband) which is now playing local houses . . . **Ted Hook,** DM's Hollywood Correspondent, writes a monthly column in the "Sands Times", newssheet of the Las Vegas luxury hotel.

Louis Da Pron now choreographer for the Perry Como TV show . . . **Peter Gennaro** for Red Skelton . . . New musical "The Vamp" a hit in Detroit where it opened, with raves for **Matt Mattox** and **Helen Woods** in the **Bob Alton** choreography.

2ND U. S. TOUR FOR TERESA-LUISILLO

The **Ballet Espagnol Teresa** and **Luisillo** arrived from Europe Oct. 17 for their 2nd American visit. Two large dramatic ballets are included in their new program: "El Ciego" ("The Blind Man"), with music by Turina, and "Gigantes y Cabezudos" ("Giants and Stubborn Men"), to a score by Caballero. The company includes three new dancers: **Luisa Mora, Hernando Monterrey** and **Ruben Rodriguez.**

Luisillo brought the sad news that the 19-year-old Barcelona dancer, **Felix Rodriguez,** here with the Co. last season, passed away the day after the group returned to Madrid this summer.

NEW NAME FOR ANTA

The Dance Advisory Panel for ANTA's International Exchange Program has added **Agnes De Mille** to its roster. Other Committee members are **Lucia Chase, Emily Coleman, Bethsabee de Rothschild, Martha Hill, Doris Humphrey, Lincoln Kirstein, and Walter Terry.** Their job is to pass on individual artists and groups interested in working with the International Exchange Program.

BARNSTORMING BUTLER

John Butler's group, which includes **Glen Tetley, Joan Skinner, Carmen Gutierrez** and **Remi Martel,** continue their European touring. They are now in Paris, following October TV and concert dates in Rome, Zurich and Lausanne. Their performances at the Teatro Valle in Rome were particularly successful and attracted an audience of notables including Anna Magnani, Vittorio Gassman, Gian-Carlo Menotti and Maria Gambarelli. Two dancers who were with Mr. Butler for the European summer festivals are now back in N.Y. **Mary Ann Niles** is again TV-ing, and **Arthur Mitchell** has joined the N.Y.C. Ballet.

MORE EAR TO THE GROUND

Michael Maule, touring with **Alexandra Danilova** in Manila and Tokyo, is collaborating with **Richard Banks** on two new ballets for Danilova . . . **Yurek Lazowsky,** who taught character classes to the Sadler's Wells company during their Met season, has a standing invitation to come to England and give a course in character . . . **Odette Bouchard,** who collaborated with composer Elmo Russ on a ballet called "The Broom, The Kettle, and The Pot", gave a first performance of the new work Oct. 2 for the Forum of the Muses, at N.Y.'s Waldorf Astoria . . . **Lavinia Williams** made a 6 week visit to New York from Haiti, where she is now a citizen and under government contract to teach dance and work with a Haitian Dance Group for possible U.S. showing . . . **Mary Anthony** is now choreographer for the CBS-TV's religious series "Look Up and Live" . . . **Edith Stephen** recently returned from Mexico where she performed Sept. 2 with **Magda Montoya** at the Teatro Del Cabillito . . . Another performer in Mexico recently was **Hidemi Hanayagi,** Japanese folk dancer who has been performing in Europe for the past year.

Colorful **Bernarr Macfadden** died Oct. 12 at the age of 87. The eccentric physical culturist, between 1923 and 1931, was publisher of two direct ancestors of DANCE Magazine, first called "Dance Lovers" and then "The Dance."

Vicente Escudero, who gives a farewell performance Oct. 30 at Carnegie Hall followed by a tour, and a farewell tour in Europe next spring announces that he will then settle permanently in Madrid despite an offer from Columbia Concerts of another tour next year.

Recent visitor to DANCE Magazine was **Mrs. Grandison Clark,** leading English dance teacher and head of London's Grandison School. She came to N.Y. with her 14-year-old pupil, **Gilian Barber,** imported by Maurice Evans to star as Alice in NBC's color spectacular of "Alice In Wonderland" Oct. 23 . . . **Melinda Plank,** protegee of **Simon Semenoff.** (Stamford, Conn.) has been chosen to appear with the London Festival Ballet Dec. 15 at Monte Carlo in a ballet by Mr. Semenoff called "Gift of the Magi."

GOING ON AROUND THE COUNTRY

Wilson Morelli of Brown Gables Conservatory in L.A. where he is Dir. of Ballet, is on a short leave of absence to teach in Dallas, Tex., replacing Alexandra Danilova . . . Rehearsals are underway for the **Phila. Civic Ballet's** first performance of the season, Nov. 18. Two performances of their complete "Nutcracker" are scheduled for Dec. 29 at the Academy of Music, sponsored by the Mental Health Assoc. of Southeastern Pa. . . . **Ballet Guild** (Phila.) will present 4 programs on WFIL-TV called "Exploring the Fine Arts." Beginning Oct. 6, the subjects to be covered include The Sports Motif in the Dance, A Child's Day, Artists and Model, and Muscular Music and Musical Dance.

The Modern Dance Center of Minneapolis presented a program for children Oct. 23 performed by the Studio Dance Group and the Jr. Dance Workshop, **Gertrude Lippincott,** dir.

The Westchester Dance Council will present **The Merry-Go-Rounders** in a Nov. 12 program at the Heathcote School, Scarsdale, N. Y.

The Dance Workshop of Ithaca, N. Y., directed by **Mrs. Jack Goodman** is preparing an elaborate choreographic version of Walt Disney's "Snow White and the Seven Dwarfs" for which they have obtained permission from the Disney office. The Nov. 12 & 13 performances will benefit the Cerebral Palsy Assn., and repeat performance will be given Nov. 19 for the Children's Matinee series . . . The Ethnic Dance Theatre (L.A., Calif.) opens its 3rd season with a concert by **Inesita** at the Wilshire Ebell Theatre.

GOING ON IN NEW YORK

Folk Dance House held its 4th Recreation Workshop Oct. 22 & 23 with popular instructor **Jane Farwell** ending her US visit and flying back to Europe the night of the 23rd. The Nov. folk dance schedule includes a 2-day Lithuanian Workshop, Nov. 5-6, and a Kolo Jamboree Folk Festival, Nov. 25, 26, 27.

Popular nightclub dancer **Trini Reyes** appears once again with Los Chavales de Espana at the Persian Room of the Pl...

An exhibition of ballet photographs ... **Fred Fehl,** DM staff photographer is at ... Kamin Dance Bookshop & Gallery ... Nov. 15 until Nov. 26 . . . An Oct. 17 ... ception was held to mark the opening ... an exhibit at the Crespi Gallery whi... features the work of **Stella Massine** (ba... let sculpture) and Calla Lukes.

The Committee to Save Carnegie Ha... sponsored a special Oct. 13 concert a... part of a plan enlisting public support t... help raise 5 million dollars in order t... purchase the Hall and operate it as a ... non-profit cultural foundation, thus pre... venting its demolition by private interests.

BACKSTAGE TV — BROADWAY

Spanish dancer **Jose Greco** does a ... dance sequence in Michael Todd's film ... "Around the World in 80 Days" . . . Du... **Ames,** of 806 7th Ave., frequently sends ... dancers to Rome, Italy, for club dates ... Producers of the projected "60x100", musical about Levittown, have been discussing ... choreography with **Marge and Gower ... Champion** . . . **Shirley MacLaine** only ... recently graduated from "The Pajama ... Game" chorus, now at work on her 3rd ... film . . . TV actor-dancer **Michael Pat...** has opened a dance studio at Schwab ... House . . . **Eileen O'Dare** has given up ... dancing for acting . . . **Copsey,** of the ... erstwhile team of Copsey & Ayres has a ... new partner named **Jo-Bee.**

Gene Kelly preparing a sequel to "An ... American in Paris" . . . Kelly and **Fred ... Astaire** may co-star in a new picture at ... MGM . . . **Alex Romero** is choreographer ... for "Pleasure Dome," opening in Chicago ... Nov. 14 and due in N. Y. later this winter. Director is well-known choreographer ... **David Tihmar** . . . Calcutta actress-dancer ... **Maya Rani** is in N.Y. preparing a night... club act, written for her by John Latouche ... . . . Paramount may buy the **Agnes De ... Mille** best-seller, "Dance to the Piper," to ... star **Audrey Hepburn** . . . **Herb Ross** will ... "supervise production" as well as choreograph Anita Loos' musical, "The Amazing ... Adele" . . . N.Y. Latin Quarter choreographer **Natalie Karamova** producing a show ... for the Casino Royal, Washington, D. C. ... **Carol Haney** to record pop songs for MGM.

New musicals which may need dancers: ... "Hell on Wheels" **(Bill Dollar)** . . . "Nine ... O'Clock Revue" **(Dania Krupska)** . . . . "60 x 100" (only contact now Marian Graham, MU 4-3314) . . . "Dilly" **(Hanya Holm)** ... . . . "Top Ten" (Feuer & Martin) . . . ... "East Side Story" **(Jerome Robbins)** . . . ... "Heavenly Bodies" (Marshall Jamison) . . . ... "Ziegfeld Follies" (Dick Kollmar, PL 9-3450) ... . . . "Packaged in Paris" (Dorothy Waring, ... PL 7-4997) . . . "Las Vegas" (Bowden & ... Barr, CO 5-2630) . . . "Li'l Abner" **(Michael ... Kidd)** . . ."The Hot Corner" (Eleanor Scidenberg, PE 6-9660) . . . "Serena Blandish" ... **(David Tihmar).** *Hans Holm*

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ASSOCIATIONS

American Society of Teachers of Dancing's newly elected officers who take office Jan. 1 1956 are: **Helen Jeanette Wheeler**, Pres.; **William H. Souder**, 1st Vice Pres.; **Viola Austin**, 2nd Vice Pres.; **Keith Lovewell**, Sec.; **Aline Baer**, Treas. The subject of the Society's Nov. 19 forum is scheduled to be the convention and ballroom articles in the Oct. issue of DANCE Magazine.

The Cecchetti Council's 1956 elections had the following results: **Theodore Smith**, Pres.; **Virgiline Simmons**, 1st Vice Pres.; **Leona Lucas**, 2nd Vice Pres.; **Gertrude Jory**, Rec.-Sec.; **Marjorie Hassard**, Corr. Sec.; **Jane Caryl Miller**, Treas.

Joe Price, National 2nd Vice Pres. and Coordinator of the N.Y. Chap. of NADAA, has resigned from the organization after many years of active service.

A film was made during the Dance Teachers Club of Boston convention to be shown on local TV. **Lillafrances Viles**, the Boston Club's Publicity Chairman also gave a 15 minute radio talk on dance.

SCHOOLS AROUND THE COUNTRY

Olga Ziceva (San Mateo, Calif.) held an open house in her elegant new studios at 333 B St. which are reportedly the epitome of efficiency and charm. Hundreds of people came to look them over the first week . . . Activities at the **Ruth Sussman** (Scottsdale, Ariz.) School include participation by her adult dance group in a dramatic reading in Nov. and a Christmas week performance of "Peter and the Wolf" by the Youth Ballet . . . **Catharine M. McVeigh** offers classes at her Philadelphia studio by **Senor Angel Cansino** in authentic Spanish Dance . . . **Tuulikki** holds classes in Redley, Calif.

Anne LeBlanc teaches ballet and modern dance at the Pittsfield (Mass.) Community Music School, succeeding **Nina Fonaroff** who held the post for 4 years . . . Westchester ballroom teacher, **Leonore Marsh** reports record enrollment in her young peoples' class . . . Ballroom and ballet classes have begun at **Helen Wicks Reid's** Port Washington Studio.

CORRECTION

October issue carried **Kathleen Kavanagh's** "Voodoo" recital spectacular ad with an incorrect address. It should have been Johnstown, New York.

SCHOOLS, N.Y.C.

Virginia Lee of "Ballet Arts" announces the opening of two additional studios in Carnegie Hall to accomodate their expanding curriculum. Besides the regular classes, **Agnes De Mille** will teach a 6-week "Acting for Dancers" course beginning Nov. 1; **Vladimir Dokoudovsky** has begun to work on a new ballet with a group of students and **James Starbuck** is working with a group of advanced pupils whom he plans to present on variety programs . . . Faculty additions at **Viola Essen's** N. Y. Academy of Dance & Drama include **Peter Hamilton** to teach modern dance, **Theodore Adolphus** with a special course for singers, and **Denes Agay** to teach singing . . . The **Mary Anthony** Studio announces scholarship auditions for male students Nov. 4 at 7:00 p.m. . . . **Alec Rubin**, back from a tour of Europe, is teaching modern dance at the Master Institute of United Arts . . . **Patricia Bowman** teaches beginners, intermediate and advanced children and adults, singers and actors, in her new 58th St. studio . . . **Edith Jerell** and **Bruce King** have recently joined the faculty of the **Eve Gentry** Studio of American Dance . . . In addition to classes

(*continued on page 6*)

ON TOUR

Ballet Theatre

Oct. 29 - Nov. 2	Sao Paulo, Brazil
Nov. 3, 4	Bahia, Brazil
5	Recife, Brazil
7 - Dec. 3	Caracas, Venezuela

Antonio & Co.

Nov. 8 - 12	Montreal, Canada
14 - 19	Boston, Mass.

Sadler's Wells

Oct. 31 - Nov. 3	Washington, D. C.
Nov. 9 - 15	San Francisco, Cal.
18 - 27	Los Angeles, Cal.

Ballet Russe de Monte Carlo

Nov. 1	Indianapolis, Ind.
2	Toledo, Ohio
3-4-5	Detroit, Mich.
7	East Lansing, Mich.
8	Akron, Ohio
9	Columbus, Ohio
10	Charleston, W. Va.
11-12	Cincinnati, Ohio
14	Bloomington, Ind.
15-16	St. Louis, Mo.
17	Memphis, Tenn.
18	Nashville, Tenn.
21	Little Rock, Ark.
22	Grambling, La.
23	Ft. Worth, Tex.
25-26	Dallas, Tex.
28	Oklahoma City, Okla.
29-30	Tulsa, Okla.

Jose Greco & Co.

Nov. 4	Escondido, Calif.
9	Colorado Springs, Colo.
10	Pueblo, Colo.
11	Denver, Colo.
13-15	Tulsa, Okla.
14	Oklahoma City, Okla.
16	Lawrence, Kans.
25-26	Milwaukee

Ballet Espagnol Teresa and Luisillo

Nov. 7	Baltimore, Md.
8	Wilmington, Del.
9	Richmond, Va.
10	Chapel Hill, N. C.
11	Charlotte, N. C.
12	Savannah, Ga.
14	Columbia, S. C.
15	Clemson, S. C.
16	Atlanta, Ga.
17	Knoxville, Tenn.
18	Chattanooga, Tenn.
19	Birmingham, Ala.
21	Montgomery, Ala.
22	Florence, Ala.
23	Anniston, Ala.
25	Columbus, Ga.
27	Pensacola, Fla.

Merce Cunningham & Co.

Nov. 4	Santa Barbara, Calif.
10	Los Angeles, Calif.
12	San Diego, Calif.
13	Pasadena, Cal.
15	San Francisco, Calif.
20	Portland, Ore.
29	Bellingham, Wash.

NOVEMBER CALENDAR OF EVENTS N.Y.C.

Oct. 25 - Nov. 5	**Antonio & Spanish Ballet** Mark Hellinger Theatre
Nov. 1 - 30 (Wed., Sat. & Sun.)	**Priyagopal & Co.** Shurman Center; 8:30 p.m.
Nov. 2	**Talley Beatty & Co.** Brooklyn Academy of Music; 8:30 p.m.
Nov. 5	**Alan Banks & Co.** Brooklyn College; 8:30 p.m.
Nov. 8 - Jan. 1	**New York City Ballet** City Center of Music & Drama
Nov. 8, 9, 10	**Dance Associates** Master Institute; 8:40 p.m.
Nov. 12	**Massie Patterson's Carib Singers & Dancers** 92nd St. YM-YWHA; 8:40 p.m.
Nov. 13	**Walter Terry** interviews **John Martin** Dance Laboratory Series 92nd St. YM-YWHA; 3:00 p.m.
Nov. 18	Israeli Dance Concert Arr. by **Fred Berk** Cooper Union; 8:30 p.m.
Nov. 19	**Sybil Shearer** Brooklyn Academy; 8:30 p.m.
Nov. 20	**Murray Lewis** Henry St. Playhouse; 8:40 p.m.
Nov. 20	**N.Y. Ballet Club** Speaker: **George Balanchine** Academy of Ballet Perfection; 3:00 p.m.
Nov. 22 - Dec. 17	**Katherine Dunham & Co.** Broadway Theatre
Nov. 26	**Paul Draper** 92nd St. YM-YWHA; 8:40 p.m.
Nov. 27	**Walter Terry** interview to be announced Dance Laboratory Series 92nd St. YM-YWHA; 3:00 p.m.
Nov. 27	**Geoffrey Holder & Co.** 92nd St. YM-YWHA; 8:40 p.m.
Nov. 30	**Sinda Iberia** Brooklyn Academy; 8:30

at the 92nd St. "Y", **Janet Collins** will also teach at the Showcase Studios, with an eye to developing dancers for an interracial concert group which she is organizing . . . **Bill Hooks** is guest teacher at the **Osgood-Morris** Studio . . . **Elizabeth Delza** teaches at both the Harkarvy Studio and Dance Players . . . Children's and teenager's classes began at **Irving Burton** Dancers Studio Oct. 1 . . . **Dorothea Duryea Ohl** began her ballroom classes at the Hotel des Artistes, Oct. 3 . . . **The Maxine Munt-Alfred Brooks** School of Dance offers full scholarships to 2 or 3 students who intend to make dance their profession. The courses are built on 3-years' training.

DENVER NEWS

The Ballet Theatre School has been busy preparing its Oct. 29th performance, which will include all the ballets created for the workshop group within the past year. **Harry Asmus'** "Serenade" to the Mozart Eine Kleine Nachtmusik will be featured, as will **Igor Schwezoff's** "Concerto", which is set to the third movement of the Saint-Saens Piano Concerto. The third major work on the program will be "Chopiniana", a white ballet using an arrangement of Chopin piano works as a score. This was choreographed by **Francesca Romanoff,** director of the school. Mrs. Romanoff also arranged a short program which was presented for the Ladies Auxiliary of the Beth Israel Home and Hospital on Oct. 5th . . . The **Lillian Cushing** School of the Dance can point with pride to three of its recent graduates. **Deane Crane** is the leading male dancer in "Fanny", and **Patti Bowman** and **Marcia Pinto,** now studying at the Sadler's Wells School, are the only U.S. students in the School's first section . . . The Children's Dance Theatre, part of the **Lamont School of Music** of the U. of Denver, presented a program on Oct. 22nd for the Church of the Latter Day Saints. The teen-age group was under the direction of **Vera Sears** and **Mary Cornish.** *Rhoda Gersten*

HERE AND THERE IN CANADA

Lucille McClure of Toronto, first Canadian to receive a teacher's certificate from the Dance Notation Bureau, has been commissioned by the National Ballet of Canada to make a permanent notation record of its repertoire . . . **Jury Gotschalks** and **Irene Apine,** formerly with the National Ballet of Canada, are now with Montreal's Ballet Chiriaeff . . . Toronto teacher **Boris Volkoff** has opened a branch school in Etobicoke . . . Next session of the Canadian Dance Teachers Association, headed by **Betty Oliphant,** will be Nov. 13 at **Mildred Wickson's** Toronto studio.

The Royal Winnipeg Ballet, after being burned out in 1954, is set for a full-stage comeback under Artistic Director **Betty Farrally.** With all new costumes and scenery they open for an initial 3 nights in Winnipeg Nov. 16, 17 and 18. A feature there will be guest appearances by **Jean McKenzie** and **Arnold Spohr** in **Gweneth Lloyd's** "Parable" (re-choreographed version of "Wise Virgins"). The Co. of 20 dancers, headed by **Carlu Carter** and **Bill McGrath** (recently married), then entrain for a month's tour of the Coast, including appearances in Vancouver, Victoria and Seattle. Co. has imported **Nenad Lhotka** from Yugoslavia to be Ballet Master. His wife, English-born **Jill Alis,** is also dancing with the group. New to the repertoire are "Devil in the Village," a Yugoslav favorite, to music by Fran Lhotka (Nenad's father); "Caribe," choreographed by **Paddy Stone** (currently dancing on B'way in Joyce Grenfell's revue); and **Anton Dolin's** "Pas de Quatre." Mr. Dolin flew from England to Winnipeg Oct. 12 to stage his work.

LATIN AMERICA REPORT

THE BALLET THEATRE IN CHILE AND ARGENTINA: Ballet Theatre played a total of 11 performances at the Teatro Municipal in Santiago. The company then flew to Buenos Aires where it opened on Sept. 13 at the Teatro Opera. Performances, however, had to be suspended after only three days due to the revolution which put a stop to all theatrical activity for a week.

Most of this period was spent by the dancers at their hotel. Their most exciting moment was the attack on the Alianza Nacional Libertadora's (Peron's shock troops) headquarters which was situated only two blocks away. When this building was shelled, part of the company watched from the hotel terrace, while the rest cautiously took refuge in the cellar.

The general situation inevitably led to poor houses when performances were again initiated (at 5 p.m., on account of the 8 o'clock curfew). The company closed in Buenos Aires Oct. 2 and opened Oct. 4 at the Sodre in Montevideo.

In Santiago the company was very severely handicapped by its repertoire. The scenery of "Pillar of Fire," "Romeo and Juliet" and "Fall River Legend" had been sent directly from Mexico to Argentina and was therefore not available. "Lilac Garden" also was not performed.

Because of this the programs were not evenly balanced between traditional and modern works and the former predominated, thus showing the company's weak side. The versions of "Swan Lake," "Giselle," "La Fille Mal Gardee" and "Pas de Quatre" (excepting **Hightower's** Taglioni) were careless and undistinguished, and it is indeed surprising that a major company could present these ballets with so little attention to style. "Les Sylphides," on the other hand, was satisfactory in this sense and very beautiful. The company's "Graduation Ball," while inferior to that of de Basil's Original Ballet Russe was very successful with the audience, but "Les Patineurs" hardly justifies its place in the repertoire in its present state.

Opinions were divided about Balanchine's "Theme and Variations." This writer, despite his great admiration for Balanchine's marvelous craftsmanship and musicality, feels that this trend in ballet is exceptionally dangerous, since its elimination of human feeling and severe limitation of the dancer as an artist could, in the long run, lead to endless — even though beautiful — ballets, all more or less alike.

The very weak opening program at Santiago was saved only by **Lupe Serrano's** performance in "Combat," which was highly and deservedly successful, as was her excellent Myrtha in "Giselle." In "Sylphides" however there still is a certain jarring hardness in her dancing.

The hits of the season in Santiago were Robbins' "Interplay" and "Fancy Free" while "Billy the Kid" and — to a lesser extent — "Rodeo" also aroused interest. Criticisms on a whole were only fair.

Chile was the last country in which **Igor Youskevitch** danced with Ballet Theatre before leaving to join the Ballet Russe de Monte Carlo. In Buenos Aires his Albrecht in "Giselle" and Prince Charming in "Princess Aurora" were taken over by **John Kriza** who also danced Colin in "La Fille Mal Gardee" and the "Don Quixote" pas de deux. Kriza, before this tour, had an excellent reputation in Argentina. However, his performances in roles for which he has neither the necessary technique nor bearing were so shockingly poor that no amount of excellent dancing in modern works could compensate for them.

The Buenos Aires season was much strengthened by the Tudor ballets (with **Hugh Laing,** and "Fall River Legend" (the hit of the season), but even so the programs were, in some instances, unbalanced. The company here gave a very uneven impression full of ups and downs and often this made itself felt within the ballets of a single evening.

During Ballet Theatre's stay in Buenos Aires, photographs were taken at Annemarie Heinrich's studio for the company's next souvenir program. Capitol Records published 3 long playing records (Levine, B.T. Orchestra) of several ballets, including "Billy the Kid," "Undertow," "Rodeo" and "Capital of the World."

Two new ballets are in rehearsal whenever time permits: One with choreography by **Tudor** and music by Werner Egk and the other, on the subject of juvenile delinquency, has choreography by **Job Sanders.**

(Hans Ehrmann-Ewart)
"BALLET"

(continued on page 87)

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

Mike Todd's Todd-AO has finally made its appearance after months and months of false starts, bringing to the screen at last the Rodgers and Hammerstein grand-daddy of modern musical plays, *Oklahoma!* (and mind that exclamation point). Surprisingly enough, the new screen process notwithstanding, it shows its age. It shows its age because the kind of musical it heralded a dozen years ago has now become the accepted thing on Broadway and in Hollywood; and producers Rodgers and Hammerstein have been far too respectful of their earlier success to recapture the freshness and charm of the original production by attempting a new form in the films. The lines, the songs, the dances remain, but the warmth, the spirit that endeared them to millions are gone. *Oklahoma!* is big, lavish, expensive — and long. The Todd-AO screen is almost as large as Cinerama's, and it doesn't have the seams. The Todd-AO Orthosonic sound is probably even a couple of decibels louder than Cinerama's (and achieves a nice effect of separating voices from orchestra, placing the instruments out in front of the proscenium). All that is lacking is invention and imagination, and a little daring.

This fundamental weakness in the film, this unwillingness to transform a success in one medium to meet the demands of another, unfortunately affects the dancing in *Oklahoma!* as well. Agnes de Mille is back, of course, as choreographer, and she has accepted the challenge of the wide screens and wide spaces. Still working with a relatively small ensemble, she has—at least in the outdoor dances — broadened her patterns and worked out interesting spatial tensions. But the fact is, her dances also remain fairly close to her original stage conception of them. The girls still walk spraddle-legged across a floor, beat their arms frenetically toward the heavens, bend and twist in awkardly graceful pantomimic gestures. And each time they do, the essential theatricality of her style is underscored. For when her cowboys climb out of the saddle and go into her now-familiar horse ride step, when her girls interrupt their boudoir rituals for a ballet routine, the dancing becomes more mannered than meaningful. It was fine in the theatre, but transplanted to a natural outdoor setting or placed in the exceedingly realistic interiors that turn up in this film, the result is a disastrous clash of styles. In other words, it looks downright silly.

This is not true of all the dances. Gene Nelson's *Kansas City* number, discussed at length in the July issue of *DANCE* Magazine, is one notable exception. Invented from the ground up for the picture, the sequence, danced against the background of a real railroad station and a real train, makes splendid use of these elaborate props while building dance movements out of the natural action of the asembled cowboys and towngirls — brief bits of rope twirling, leaps, a big-city two-step and a fast, clean tap ensemble that sends Nelson flying up to the top of the train for his final paces. Here both steps and scenery seem to be in perfect accord. These four minutes, however, coming early in the film, promise an exciting kind of movie dance that rarely recurs, and then only fleetingly as interludes, in Gene Nelson's other song numbers.

In quite another style, the dream ballet that closes the first act of *Oklahoma!* (the film even follows the stage form of two acts and an intermission) gains distinction through a notable integration of dance and *décor*. Against Oliver Smith's boldly stylized backcloths and schematized furnishings, Miss de Mille's anguished designs and—in the dance of Jud's post-card girls—her sardonic humor emerge with special effectiveness. Here too her marvelous gift for dramatic statement in pure dance terms, for sharp characterization and psychological insight comes into full play. For non-dancers Shirley Jones and Rod Steiger she composed simple yet intrinsically dance movements that keep them in the foreground of her designs; while for dancers Bambi Linn and James Mitchell, the "dream doubles" of Miss Jones and Gordon MacRae, she created long, sweeping runs and lifts, heightened by the camera angles and, on at least one occasion, by a slight slowing down of the camera itself. Jud's "post-cards" come to life with a terrifying, almost nightmarish intensity with their lewd travesty of a can-can and their hard, leering mask-like faces. The finale is pure nightmare as Miss Jones rushes up flights of stairs to nowhere, down endless corridors that lead inevitably to the hateful, hovering figure of Jud Fry.

In dreams, in nightmares, against backgrounds of irreality, Miss de Mille can rework the magic of her stage ballets. But in the cramped and fussy *Many a New Day* number, danced in the bedroom of a farmhouse, and in the sprawling, shapeless *Farmer and the Cowmen* hoe-down in a festooned barnyard setting, one encounters again the glaring inconsistency of this entire production —the inconsistency of realistic settings and techniques and a musical form that cries for imagination and artifice. It cries, in short, either for the stage treatment from which it was never sufficiently divorced or for something still ahead—something as new and exciting in films as *Oklahoma!* was in the theatre back in 1943. For what was once a memorable innovation emerges now as a tired, even somewhat tiresome and routine entertainment. The new big screen isn't enough. We have seen this sort of thing before. We expected more, and better, from *Oklahoma!*

The dances in *Gentlemen Marry Brunettes*, starring Jane Russell and Jeanne Crain, were staged by the ubiquitous Jack Cole, and the only complaint here is that he didn't have nearly enough to do. *Brunettes* pretends to tell about two pretty show girls from America who take Paris by storm by reviving the act their mothers used to do in Paris during the Twenties. This occasions a couple of sharply satiric flash-backs to that era, complete with boop-boop-a-doops and vo-do-de-ohs, and the kind of sly, tongue-in-cheek displays of gaudy cheesecake that Cole can manage so well. There is also an Afro-Hollywood ballet to the tune of *Ain't Misbehavin'*, set against bright yellow background lights and cleverly silhouetted cut-out props, that permits Cole the smart, swift-paced pattern shifting, the spread-legged toe balancing and frantic wrist wavings that have become virtually his trade-mark. Unfortunately, none of these numbers runs very long, and they are invariably interrupted almost before they get started by the co-stars, or Rudy Vallee, or Alan Young bursting in with the lyrics. Since the score includes, in addition to *Ain't Misbehavin'*, such well-remembered "oldies" as *Have You Met Miss Jones, I Wanna Be Loved by You* and the torrid, strutting *Miss Annabelle Lee*, some of this is forgivable. But as the plot unwinds interminably, you find yourself wishing they could just skip the story and give us more of Mr. Cole's agile and amusing contributions.

THE END

REVIEWS *BY DORIS HERING*

French artist, Marcel Marceau, whose unusual brand of dancelike mime has completely captured American audiences.

Marcel Marceau and his partners, Pierre Verry and Alec Sandro
September 20 - October 2
Phoenix Theatre

Who is Bip? We're really not quite sure. And probably if Marcel Marceau could answer that question for himself, he would arrive at the understanding he needs to be not only a superbly gifted performer, but a great artist.

Bip, as Marceau now presents him, is a remote little fellow. His face is painted white, and he has a carmined mouth and arched eyebrows. He wears a white, ill-fitting suit of silken material that yields and flows to his body. He has a sagging stovepipe hat with a jaunty flower, and he walks turned-out, somewhat like Chaplin's tramp. He often turns his back to the audience in long fade-outs like Chaplin's tramp. And his little escapades are usually frustrating.

As a Lion Tamer, he holds out a hoop for a recalcitrant lion. And finally he shows the lion how, by going through the hoop himself. As an Artist, he tries to capture a bit of landscape. He daubs and splashes and jousts with the brush. No painting results.

And Bip goes skating, or at least he holds onto the side of the rink and watches his legs spurt in opposite directions or fold one over the other. On a train he perches in constant fear that his luggage will slide off the rack. At a dance hall he is rejected by his ideal girl, and so he leaves, shoulders sagging, hat tiredly tilted. While chasing butterflies, and capturing them in his fluttering fingers, he learns the transience of beauty and of life.

All of these were manifestations of Bip, Marcel Marceau's conception of the human microcosm. But perhaps because Marceau hid behind Bip's exterior, we never really felt Bip's humanity. We never felt any identification with him.

Bip occupied the second half of the program. The first half was devoted to style pantomimes without emphasis upon a specific character. We found them more satisfying because they could be approached simply as movement studies. And graceful studies they were — full of deft changes of rhythm contained within a nice formality of structure.

Each sketch began and ended with a stylized gesture. For example, in the study of a man walking up a staircase, Marceau established the location and height of the staircase through a glance and a lift of the arm. And then he began his imaginary climb, step after step, the bannister slipping through his fin-

gers, the whole body flowing and responding to the impact of his feet upon the steps. Later, after the happy descent, there was a neat backward glance. to close the matter.

The most successful study on the entire program — and the one in which we felt that Marceau most closely approached the essence of his art — was the gently philosophical *Youth, Maturity, Old Age, and Death.* Here he made a movement-shape unencumbered by literary symbol. Beginning with his body hunched over and his head lying on his crossed and limp hands, gradually unfolded to a bold stride and then faded to his original posture. In a few simple body outlines he achieved the succinct imagery of poetry, of dance, of mime at its best.

During the entire program, a pert stylization was achieved by having each number announced by one or both of his assistants holding placards and assuming body postures indicative of what was to follow. There were also occasional recorded musical settings.

Carmen Amaya and Company
September 30 - October 2
Carnegie Hall

Every once in a while, what must be the soul of Spain sings out in a proud and mournful way. It may be in the valiant Saete of a singer like La Niña de les Peines. It may be in the pointed and prayerful hands of an Escudero. It was everywhere, every instant, in the dancing of Carmen Amaya.

And it was there from the very first moment in her *Embrujo del Fandango.* One heard the sound of deep-toned castanets offstage, and suddenly a commanding small woman in black loomed onto the stage. There was a long, deep bow; a moment of brooding silence. And then she surged into her dance.

In later dances — a *Soleares* with singer Domingo Alvarado and guitarist Sabicas — and in the *Siguiriya* and *Alegrias* — there was this same new dignity. It is a dignity that makes Amaya seem very far away from the tempestuous gypsy urchin of a decade ago, when she was last seen in this country.

This new approach to her art was most clearly symbolized by moments of stillness, as though she were dipping deeply into herself, marshalling her resources. And yet this does not mean that she has slowed down or that she takes herself too seriously. The old wit was there as she sidled up to the singer; shuddered as his shrill tones poured over her; and then wheeled about and strutted across the stage carrying an armful of ruffled skirt and snapping her spine as though she were driving a bucking steed.

But through all the humorous moments and all the moments of bristling zapateado, there was the deep and monumental disdain expressed through a sharp glance over the shoulder, a toss of the jet hair, the firm set of the mouth, and the reaching curve of the arms out of the back.

If Miss Amaya's company looked a little pin-cushiony in contrast, this can be well understood. In fact, it was almost a relief from the impact of her numbers.

There was one outstanding boy in the company. His name is Goyo Reyes, and he is a dancer of taste and sincerity. In the *Farruca,* he, too, showed the admirable trait of contrasting slow, sustained movements with the wild pyrotechnics. And in the 18th Century *Baile de San Antonio* his terse body line and formality of gesture indicated a very real understanding of the relationship between classic ballet style and Spanish dance. Pepita Ortega, his partner, also had a neat ballet style.

Among the other dancers, Antonio Amaya and Olga Fernandez made an attractive combination in the *Zapateado Jerezano,* and Lucierito Tena performed a warm and earthy *Alegrias.*

The program was nicely staged in concert format, with an on-stage orchestra playing behind a black scrim. For the *Cuadro Flamenco* there were no less than four guitarists.

But through it all, there was the towering figure of Carmen Amaya, one of the greats of the Spanish dance.

Antonio and his Spanish Ballet Company
October 2 through 22
Broadway Theatre

This seems to be the year for Spanish dancers to evince signs of growth. First we had Carmen Amaya, and in the same weekend, Antonio.

But while the growth in Amaya was inward, a finding of roots, the growth with Antonio has been in a sense outward. He has developed an awareness of theatre — physical theatre, that is, with its sets, lighting, costumes, and staging.

The program, which he shared with a large company, pattered along briskly and efficiently. Almost too much so. All of the dancers were attractive. All of them were excellent technicians. All of them were elegantly clad and flatteringly lighted. And Antonio, himself, was a most impressive central figure. Yet we constantly missed the raw loveliness that makes Spanish dance so moving.

Antonio is a phenomenal technician. And, if such a thing is possible, he is even more so than when he last appeared in this country. What's more, he has acquired a new dignity. He is more the master of himself and of his instrument.

One doubts whether anyone can equal the rapidity, clarity, and sustained quality of his foot work. In the *Zapateado* he stood alone, dressed in black, and with a spotlight fixed coldly upon him. And like a musical virtuoso, he played a rhythmic tattoo full of shading and subtlety and infinite variety.

Yet his performance seemed surprisingly objective. In fact, the only time that one felt any definiteness of emotional projection from Antonio was in the *Seguiriyas Gitanas,* a lusty and wholly hilarious duet of seduction shared with Carmen Rojas.

Miss Rojas was a marvelous partner. She curved her back and dipped her knees and looked like a Covarrubias caricature. And she tempted and taunted Antonio into extremes of malice, of maleness, and of invention.

In contrast to these simpler works, were large group pieces with tasteful, specially designed scenery. But, unfortunately, Antonio seems to have learned the need for theatrical effect without yet realizing that a stage set comes alive only when really used by the performers. In the *Martinete,* a scene of gypsy life and male conflict, the stage was dominated by a blacksmith shop. But the hammering of the blacksmith on his anvil seemed an unrelated accompaniment, rather than an integral part of the mounting rhythm among the men.

And in the closing *Serranos de Vejer,* the bridge, wine shop, and cave were never really used. They were atmosphere, not environment.

Sometimes the dancers were used merely for decoration, too. In the opening *Allegro de Concierto* one was constantly aware of spatial manipulation, like a dancing game of chess. And in the *Spanish Sonata* a group of heralds with spears were used to usher in a classic solo for Rosita Segovia. It is to Miss Segovia's credit that her classic style was brilliant enough not to seem anti-climactic after the fanfare opening. Miss Segovia is an unusually versatile dancer, with the fiery Alegrias and the classic solo equally at her command.

But then, all of Antonio's dancers were far above average in technique and appearance. And they performed like a company — perhaps at some sacrifice to their individuality.

THE END

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OUR READERS WRITE . . .

DANCE Magazine took a bold stand last month in its appraisal of the dance teachers' organizations and their conventions. And, as was to be expected, DANCE Magazine's readers have responded with colorful comments:

Dear Editor:

The convention editorial . . . was wonderful and courageous. The sentence I particularly agree with is, "They must solve the relationship of the dance teacher to the contemporary scene."

Someday I believe there will be an organization of dance teachers that will be a really professional group — a group that will be dedicated to dance as education, as art, as entertainment, and social recreation as a benefit to all. When this comes about, I hope that one of the first requirements will be — ANYONE WISHING TO BECOME A DANCE TEACHER MUST BE AN APPRENTICE TO AN ESTABLISHED TEACHER FOR AT LEAST TWO SEASONS . . .

Toni Holmstock's appraisal of conventions is also a fine article . . . You have made such a good beginning of this very important subject. I wish you continued success.

Janet White Frazier
Westwood, Mass.

Dear Editor

Congratulations for doing such a noble job on convention coverage. How I do *agree!*

Josephine Schwarz
Dayton, Ohio

Dear Editor:

Your convention editorial and appraisal deserve the Magazine Oscar and a tip of the hat.

You said what has been in my heart for many years, and I hope by the time I take office as President of The American Society of Teachers of Dancing, Jan. 1, 1956, that all dance teachers have digested the article and we may all see ourselves as others see us.

The Dance Council is such a wonderful thing for the profession. I wish we could stop trying to glorify ourselves and work together for the good of the profession. Why should it matter *who* started it. It is the result that counts. In the Dance Council we have the finest representative of the art of teaching, people who have worked hard to lift the dance to its proper level. Those who

(continued on page 16)

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LOOKING AT TELEVISION

WITH ANN BARZEL

The fall season of television was ushered in with a number of new names in the choreography department, many new faces in the dance groups and a general feeling of sameness about the dances.

An overwhelmingly large percentage of TV dance is involved in the so-called variety show (variety is what they lack). The accepted format consists of a three to six couple ensemble that dances in a sprightly manner at the beginning to introduce the star of the show. Later the same group circles a singer, usually dancing out of camera range. The group gets its big chance in a number of its own which may be a vigorous West Indian dance, or a vigorous modern number or a vigorous folk dance. A long show (one hour or more) brings on the dance ensemble in evening clothes as background for the grand finale.

The former big names of television — Tony Charmoli, James Starbuck, Herbert Ross, are not in their usual spots. The new names, Ted Cappy, Kevin Johnson, Ernie Flatt, have grasped the surface methods and are trying to carry on. But the freshness is gone, and beyond that the dance element of the variety show is obviously less important than formerly. But even when stale and derivative, we must admit that the dance routines originating in New York are more interesting than the Hollywood stuff. The West Coast ensembles have a naiveté that sets dance back a few decades. Aida Broadbent's routines for the Jimmy Durante Show and Nick Castle's chores for Bob Hope are cases in point.

Now in New York is Louis DaPron who is dance director for the Perry Como Show (Sat.-NBC). His ensemble numbers are not always consistent but there is a freshness about the honest, unpretentious approach. The best dance bit was on Oct. 1. DaPron appeared first in some casual kibitzing with Perry Como, and just as casually moved into a roof-top situation with the group, where he displayed some terrific tap work, then just as casually he dropped out of sight (presumably jumped off the roof). The Como show has had more elaborate dance productions. One of the more successful was a session in the gym (Sept. 17). The athlete training activities lent themselves easily to the rhythms and gestures of dance.

Ernie Flatt has moved in as choreographer of Your Hit Parade (Saturdays-NBC). The show sticks to its old format, and with three couples and hit songs to illustrate; Flatt cannot do other than stick to the Tony Charmoli methods. He is not unsuccessful and often comes up with his own personalized dance vocabulary. On Sept. 24, however, the girls seemed to find it difficult to shed their sprightly hit-of-the-week manner.

Flatt's most interesting dance productions have been to *Autumn Leaves*. Although there is no connection with the Pavlova ballet of the same name, the ditty seems to evoke a balletic scene in romantic mood. Don Hansen has danced excellently in this frame. On Oct. 1, Flatt offered an extra to *Frankie and Johnny*. It was moody in the blues manner with a bar setting. The popular song *Seventeen* is one of those numbers that turns up everywhere there is a dance ensemble. Of course it has to be done in blue jeans, and "hot-rod queens" make jitterbugging mandatory. Flatt has had the thankless job of coping with this number week after week.

Blue jeans were on television screens again. James Starbuck finished his stint with the Frankie Laine Show (CBS) on Sept. 7 with a nice back-to-school number. However, only the boys were in jeans, the girls wore pinafores. And the dances were nostalgically based on children's games.

Starbuck is back with Max Liebman as choreographer for Spectaculars. *Heidi* on Oct. 1, did not give him much opportunity but the Swiss folk dances were pleasant.

Authentic West Indian dancing was presented on NBC's Heart of Trinidad Show featuring Harry Belafonte (Colgate Hour — Oct. 2). The choreographic credit went to Walter Nicks. The group was attractive but the frantic hip and shoulder shaking had a sameness in routine after routine.

Talking about sameness, those precise June Taylor Dancers are delivering more of the same week after week on the Dorsey brothers' (Gleason produced) Stage Show (Sat.-CBS.)

The Caesar show's choreographer this season is Ted Cappy. He has devised a signature that hints vaguely at the old Show of Shows opener. For the rest it is a six couple affair. The opening program (Sept. 26) included Hungarian dances with Earl Wild at the piano. The camera work was aimless, shifting from the piano keys to dancers without rhyme or reason.

Milton Berle's first show (Sept. 27) included a number in which a girl sang *Mad About the Boy* while six male dancers in formal attire and well-trimmed beards hovered around holding mirrors before her. It was very reminiscent of a number Herb Ross did last year.

Jonathan Lucas gets choreographic credit for Martha Raye's Oct. 11 show, which included a clever fantasy in which the dancers in regimented rhythms regimented the nightmarish life of Miss Fizzo (Martha Raye.)

Most tasteful ballet of the month was the Renaissance orgy scene choreographed by Ruthanna Boris for the Omnibus show of Oct. 9.

The Arthur Murray Show is on-again-off-again, continually shifting time and networks. On Sept. 6 Kathryn Murray, who likes playing the sentimental tramp character with Peter Gladke and George Padukas (the phonetic spelling is mine, but that is what it sounded like) danced to gypsy music coming from a bohemian cafe. More—and better dancing was provided by the group of Murray "in structors" who did a ballroom version of a paso doble. The solo couple was excellent.

Chance of a Lifetime (Sun.-ABC) again had a winning dance act. This time it was the team of Norton and Patricia who held the first place for five weeks. On Sept. 17 they danced to *In the Still of the Night*. It is a "young love" atmosphere that gives this team its winning flavor.

The too few name dancers who appear on the networks in their own numbers have included The Hamilton Trio—Sept. 4 on the Colgate Hour and Oct. 5 on a Godfrey Show. *Rock and Roll*, usually pretty uninteresting when given a dance setting, looked good when done by these three. Another trio—the Cabots, two boys and Marian Sanders, danced beautifully on Johnny Carson's Sept. 22 show (CBS) adding new dimensions to square dance patterns. Dick Beard of the trio was choreographer.

Sometimes the most unexpected shows yield the most stimulating dance. Arlene Francis interviewed Ruth St. Denis on the Home Show Sept. 30. Nothing important was said, but Miss St. Denis was stunning in her historic *Nautch Dance*.

Ivan Kirov, who some years ago starred in the Ben Hecht film *Spectre of the Rose*, turned up almost anonymously on Groucho Marx' Sept. 21 show. Kirov not only held his own charmingly against the comic's bickering, he even obliged with an impromptu primitive dance, Groucho capering in his wake.

THE END

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HERE AND THERE

MEETING IN LUCERNE. *(l. to r.) Rudolf Orthwine, Publisher, and Jean Gordon, Associate Publisher of DANCE Magazine, are shown late this summer in a park in Lucerne, Switzerland, visiting with Luigi Gario, our Lisbon correspondent, and Paris ballet teacher Boris Skibine, father of De Cuevas Ballet star George Skibine.*

Photo courtesy Dance News

WELL WISHERS FOR WALTER OWEN. *A few of the dancers on hand Oct. 7 at Radford Bascome's N. Y. studio at the farewell party, jointly sponsored by Dance News and Dance Magazine for the well known dance photographer Walter E. Owen, who has retired to his home city of Portland, Oregon. L. to R. standing: Marjorie Beddow, Stuart Fleming, Paula Lloyd, Mr. Owen, Irene Larsen, Mary Ellen Moylan; seated: Jane Mason, James Starbuck, Yvonne Craig.*

MONTE CARLO INTERLUDE. *A group of French dancers (below) relax beside the Aga Khan's pool in Monte Carlo. Left to right: Nathalie Philippart, Yvette Chauviré, Jean Babilée, Constantine Nepo (Chauviré's husband), The Begum Aga Khan, Alexandre Kalioujny and Marika Besobrasova.*

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OUR READERS WRITE . . .

(*continued from page 12*)

have acted as Chairman . . . worked without pay and in some cases without thanks to serve dance teachers they do not even know, because they have dedicated their lives for the love of their dance profession.

We need just such articles as these, and I for one will appreciate seeing more "frank appraisals" of us, as teachers, officers, and associations . .

Helen Jeanette Wheeler
Cleveland, Ohio

An Open Letter:

In your appraisal of the 1955 conventions, Miss Holmstock, and in your convention editorial, Miss Joel, you are writing from the outside looking in. May I present a few observations from one on the inside looking out?

I belong to two organizations, one a local group, meeting monthly through the season, with no convention; the other a national association with a summer convention only. I have held offices in both.

There is no doubt that dance teachers' organizations fulfill a need, as you say, Miss Holmstock, otherwise they would long since have died. It is also true that the emphasis seems increasingly to be on getting together an impressive array of names to list on the faculty; on a never ending scramble for more members. It is also true that many convention meeting places have inadequate facilities and that politics — alas! — has reared its ugly head.

"Why haven't organizations as yet become a powerful unit in the development of this country's dance profession?" — to quote from the editorial . . . I place the blame on *you*, Mr., Mrs., and Miss Dancing Teacher, who do not attend your organization's business meeting.

You alone are to blame if the wrong people get into office or the wrong policies are formulated. If you don't like what's going on, don't grumble about it after it's all over. Attend that business meeting. Don't let "them" put anything over on you. There could never be a "them" if there were enough of "you."

I dream of the day when a certificate of membership in a reputable organization will have the significance of a doctor's diploma or a lawyer's certificate of admittance to the bar. So, you who rush away as soon as the teaching and demonstrations are over, stay for that business meeting. See to it that your standards are so high that, should dance legislation touch your section, your local organization will be selected to set up and administer the rules.

All of us in the dance profession owe a great debt to DANCE Magazine for bringing out into the open the situation which the organizations themselves now face. It is up to US to take action . . .

Dorothea Duryea Ohl
Howard Beach, L. I.

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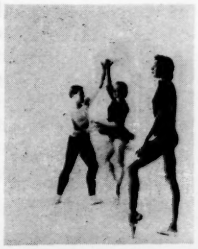
On the cover . . . three of the New York City Ballet's most winning performers — Patricia Wilde, Diana Adams, and Andre Eglevsky — soon to be seen in the Ballet's fall season beginning November 8 at the City Center. The N.Y.C. Ballet is "profiled" backstage this month on pages 30 - 35.



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As holiday fare we present an engaging Young Dancer pull-out; a Brief Biography of Scott Merrill, and exclusive stories, essays, reviews and features—all for your very special dance-minded pleasure.

Michael Kid

Something like five and a half million dollars — and much effort — have gone into making Samuel Goldwyn's forthcoming version of *Guys and Dolls* what one of Damon Runyon's characters called "real autentic."

And the same earnest phrase might also apply to the film's choreographer. That is to say, Michael Kidd, who is creating and directing the dances as he did in the Broadway and London productions, is a Guy with a solid and varied background whose evident talents have deservedly brought him to the forefront of the Hollywood scene. Direct, humorous, and confident in his personal approach, he naturally tends to work well in a cooperative atmosphere where executive elements give and take respectfully, a situation of enormous help in producing the kind of integration shown in the films which he has choreographed: *Where's Charley, The Bandwagon, Knock on Wood,* and most recently *Seven Brides for Seven Brothers.*

and "Guys and Dolls"

Born and bred in New York City, Kidd was, during the 1930's, a modern dance student of Blanche Evan and then a ballet student at the School of American Ballet. This was at a time when a student's serious interest in both styles of dance was not as readily accepted as it is today. After an engagement in Reinhardt's *The Eternal Road* and two cross-country tours with Ballet Caravan (precursor of the New York City Ballet), Kidd joined Eugene Loring in 1942 as soloist and assistant with Loring's Dance Players. As a dancer, Kidd

Handling a cigarette holder was one of the many tiny details that had to be set for the "Take Back Your Mink" number.

was and is highly skilled and very unaffected in style. In 1943 he became a member of The Ballet Theatre. It was that company's production of Kidd's first ballet, the charming and Chaplinesque *On Stage* in which he and Janet Reed were featured, that first made him a target for Broadway and Hollywood choreography offers. On Broadway his best-known work has been for *Finian's Rainbow, Guys and Dolls* and *Can Can*. He recently made a successful debut as a film actor in MGM's *It's Always Fair Weather* and will, soon after the first of the year, be essaying a new role as co-producer and director of a Broadway musical based on the character of Li'l Abner.

Everything in Michael Kidd's life seems to have dove-tailed to make possible his continued growth and development. During his sometimes quite lean years in the '40's (he was the father of two daughters by then, having married ballet dancer Mary Heaton in 1940), he studied photography and became a skilled professional. He never thought

PHOTOS BY PHIL STERN

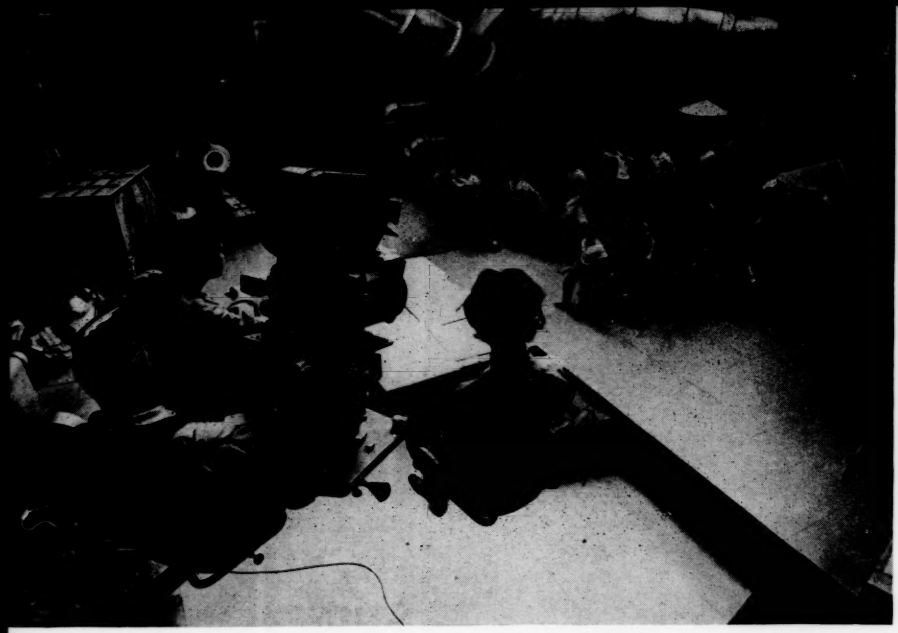
Producer Samuel Goldwyn looks with pleasure on Vivian Blaine, who plays Adelaide.

that one day he would find his knowledge in this field invaluable. But for the film work he has done, including *Guys and Dolls*, his knowledge has made it possible for him to translate automatically a scene into what the camera sees. He knows what action will cause an unsightly blur; or how to get such an effect if he deliberately wishes it; he knows what will be out of focus and what will dominate the scene visually — he can work intimately with the camera man as well as with the director.

For *Guys and Dolls*, besides the usual choreographic and cinematic demands, there was also a serious readjustment necessary for Kidd, who had previously done the stage versions of the dances and now had to remould them for a different medium.

"The audience," he says, "accepts artificiality from the stage without even thinking about it. Production numbers are as natural in a musical as the stage convention of one open wall in a room. But in a film you are not watching from the distance of your seat, you are in

Shooting time frequently cost twenty thousand dollars a day. Director Joseph Mankiewicz stands lower right below choreographer Kidd.



Getting a high, long shot from an overhanging boom are Kidd, a camera man and assistant.

Marlon Brando, an inveterate gum chewer, spoiled a couple of takes until Kidd presented him with a personal gum disposal unit.

the room, moving around among t characters, taking a close look at expression on a face at one mome standing back to view another action second later."

It was possible to film "Take Ba Your Mink" identically, as it was do on the stage since in both cases th number was performed on a nightclu platform — that is, a stage within the stage. All the other dance scenes had to be completely reworked for more realism. In the famous crap gam dance, performed in Oliver Smith' dank and formidable sewer set, the viewer should, according to Kidd, feel that there are not twelve dancers there, but twelve dancers and himself. The Havana dance scene is shorter than in the original because it has been worked into the story line and is not a separate dance number.

As for working with acting stars Jean Simmons and Marlon Brando, who play, respectively, Sgt. Sarah Brown of the "Save-a-Soul Mission" and Sky Masterson (so-called because he will bet sky-high on anything), says Kidd "that was a pleasure. Although they've had a minimum of training, they're both musical, gifted and they love to dance." It was no problem for him to arrange movements for them that they could do well — "just as I do with anybody I work with."

The other principal adjustment from stage to screen was the technical one caused by the enormous expense of film shooting time, which, in this picture, frequently mounted to twenty thousand dollars a day. This meant that an intricate amount of planning was constantly necessary before anything could get near a camera. Over and over there were meetings with director, producer, scene designer, head of the production department and choreographer in the attempt to synchronize all departments.

Shooting had to be carefully related to lighting set-ups and minutely integrated with the music department. On this elaborate synchronization the merit as well as the expense of a film stand or fall. And here again Michael Kidd with his clear-headed approach makes a valuable colleague, one who loves what he is doing and who does it extremely well.

THE END

The production staff attends a final rehearsal of the famous Floating Crap Game number.

THE MIRACLE OF DANCE: A Neuro-Physical Study

BY SHAILER UPTON LAWTON, M.D., F.A.C.P.

Dance is, of course, a total body-mind activity. But it is more. It is a spontaneous, visible and direct expression of what is going on "inside"; of things felt and thought; of drives more basic than verbal language, inexpressible in mere words, not even clearly comprehended in such a limited medium. In its organized forms it is a discipline demanding the utmost in effort and inherent endowment.

Not everyone can achieve excellence in organized dance, even if the effort is the greatest and the teaching is the best. Only the gifts of the gods, plus Olympian genetic quality, plus multi-faceted and golden opportunity can produce a truly great dancer. As with any difficult undertaking, perfection comes very infrequently, although there have been very many instances of distinction, beauty and high significance.

We shall try here to present one little facet of the dance problem. There are so many that it would take volumes even to touch on all. But we must select and so we consider briefly a few of the factors which are positive *musts* as ingredients and endowments for dance achievement.

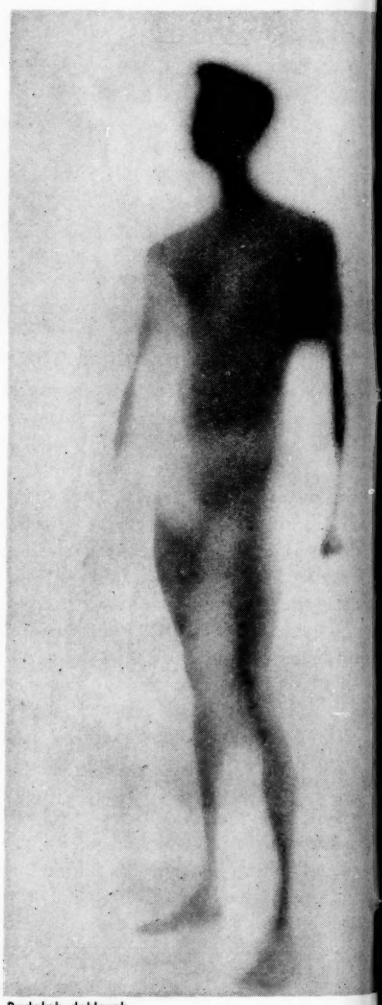
Every human being, if one may be permitted to make a sweeping statement savoring more of wish than probability, should experience dance training, which is more important by far than many of the activities offered in so-called "physical education" set-ups. Dance not only develops the body superbly and symmetrically, bringing endurance, coordination, grace and effectiveness, but it also integrates the emotions and the mind to a very high degree. This is why we may refer to dance as a total body-mind activity.

Considering this, it is small wonder that the teaching of dance demands professional quality. One cannot properly delegate dance instruction to just anybody or perhaps to an erudite physics or chemistry teacher, in order to "fill out the schedule". Dance instructors must have special endowments and background. They are entitled to the highest respect and it should be recognized that theirs is one of the most difficult of all teaching endeavors.

It is, of course, quite clear that dance performance rests upon good body physics and chemistry. A dancer whose endocrine glands are out of balance becomes incapable, sadder than the tragic straw-filled Petrouchka. An improper diet can render nil beautiful timing; a low blood count can drain power and endurance to pitiable dimensions. A healthy liver, kidneys, sweat glands and skin are vital to dance excellence, and the muscles themselves cannot function if their contained enzymes either over- or under-act.

The very enumeration of these necessary factors (which we might designate as the "before-you-can-begin" items) is frightening in its demands.

But there is still another area that must be better-than-average as an abso-



Rudolph deHarak

lute requirement for dance proficiency. This is the nervous system, in both its "involuntary" and "voluntary" divisions, as well as in its vegetative department.

As for the latter, the so-called "vegetative division", we cannot do more than mention a few high points. It is important to remember that the V.N.S. (vegetative nervous system) is composed of both a "vagus" and a "sympathetic" division. The vagus contracts the pupils, slows the heart, lowers the blood pressure, promotes digestion. It is the nervous system of relaxation, peace, contentment. The sympathetic, on the other hand, is the nervous system of aggression, action, fight-flight. It raises the blood pressure, speeds up heart action, floods the blood with sugar fuel and the hormones to burn it, stops digestion, dilates the pupils to clarify vision. It secretes adrenalin for running away and fear reactions, and non-adrenalin for anger, fight and assault activities.

It is important to bear in mind that there are definite and distinct emotional and mental states which are connected with each of the above systems. Thus dancers portraying fear are calling upon the sympathetic nervous system, while in showing love or resignation, they are using the vagus.

Without a good sympathetic nervous system there never could have been the Nijinsky leaps or the beauty of a Pavlova. Without the vagus in a well-functioning nervous system, the dance of the swan in Tchaikowsky's *Swan Lake* can never be executed.

All of which is wonderfully complicated. But this is not even a beginning, for there is the yet-to-be-reckoned-with central nervous system, the miraculous brain and spinal cord and its myriad connections. Nothing on earth can be compared to the complexity of these structures, composed as they are of over 9 and ½ billion cells, designed inexplicably to carry us into the heady realm called "human", center of awareness and consciousness, vehicle of reason and intelligence and instrument of living destiny.

Setting aside all other aspects of the situation, let us warn you that the notion of "free will" comes under scrutiny at the very outset. Actually there is no such thing, at least on a motor level. If there were, anyone and everyone could be graceful, skillful and a champion. The sad fact is, however, as every dancer knows, that it is impossible to teach many people even to *walk* gracefully, and in general to accomplish such a feat, it is better to start on the-younger-the-better principle.

Furthermore, one cannot learn to dance beautifully via correspondence courses, or by observing the performances of experts. There is only one way. The learning-by-doing way. There are no shortcuts. And every dancer knows this.

Why is all this irrevocably so? Let us try to understand the problem a little better.

To begin with, most of our so-called voluntary actions are carried out and made possible by entirely unconscious, automatic and involuntary nerve pathways. The cells dominating these pathways are capable of learning, remembering and of modifying their action-patterns. Our conscious awareness, however, is not associated with *any* part of this process. This is why one must learn-by-doing and why it takes time, for cells are living things, and the learning mechanism involves physical and chemical changes, all of which involves time and must conform to biological laws.

When we speak of "body awareness" we do not refer to mind, or *conscious* awareness. We mean exactly what is described above. Thus the body may feel and respond—all unconsciously—and this is our present point: it is only because of such reactions that voluntary and conscious reactions become possible.

Let us give an example. There is only one will-pathway. It goes from the upper brain, to the spinal cord, to the muscle. But there is also another main controlling path, which starts in the upper brain and goes directly to four main lower and unconscious brain control centers, the last one of which extends down the cord to join with the "conscious" will path and thence to

(continued on page 77)

AT LAST: ULANOVA AS JULIET

Ever since the war, fleeting images of the great Soviet Ballerina, Galina Ulanova, have been tantalizing Western audiences. There was a brief glimpse of her in a Soviet pot-pourri film called *The Grand Concert.* She emerged from her country to make brief personal appearances in Italy and Berlin. But she has never been seen in a full length work.

Finally, American film audiences will have the opportunity of watching this loveliest of lyric dancers in a complete cinematic version of the role with which she is most often identified . . . that of Juliet in *Romeo and Juliet.*

The film, a Tohan Picture release, will be presented under the banner of S. Hurok. It is due to be shown in major art film houses all over the country, beginning possibly (but not definitely) this month.

Backed by the full Prokofiev score and with choreography by L. Lavrovsky, *Romeo and Juliet* makes bold and expansive use of dance — classic, pantomimic, and folk.

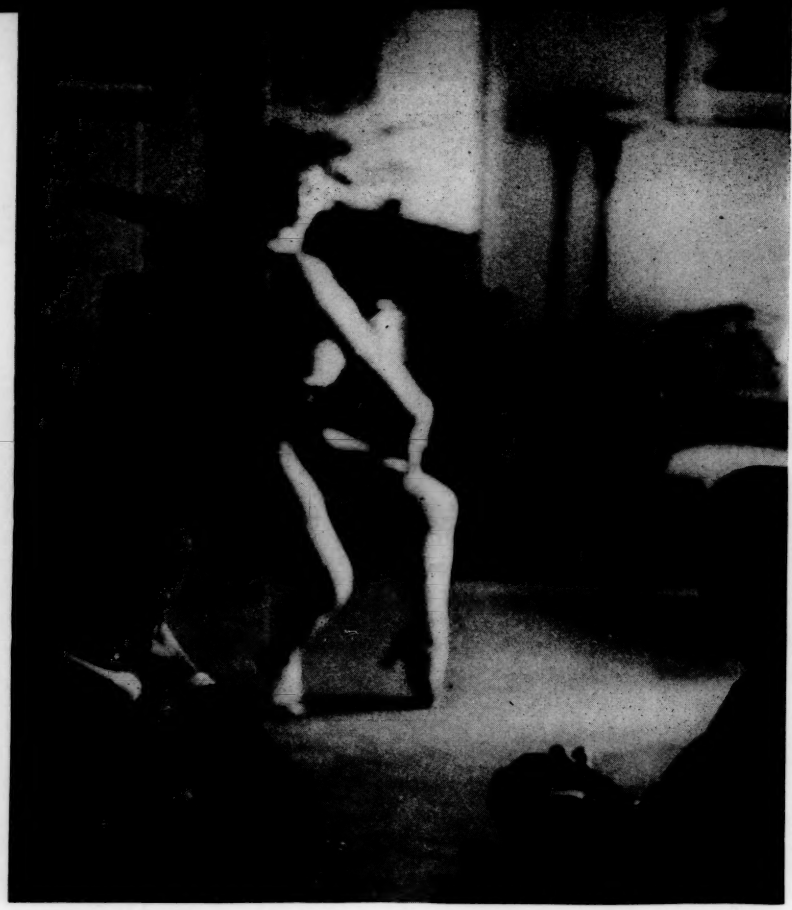
Most of the outdoor shots for this all-color film were done in the Crimea so that the brilliance and warmth of the Italian landscape could be realistically simulated. L. Arnstam directed.

Principal roles are danced by members of the Bolshoi Ballet, including Y. Zhdanov as the ardent Romeo and S. Koren as a dashing and sympathetic Mercutio.

Rumor has it that Ulanova and a small group of Bolshoi dancers may be brought to this country to perform at the premiere of the film. Whether or not this comes to pass, audiences everywhere can savor ninety minutes of exquisite performing by a dancer who truly deserves her international reputation.

Watch DANCE Magazine for the exact release date and for a complete review.

Left: Juliet's innocence and extreme youth were admirably portrayed in this lighthearted dance performed before she met Romeo. Above: One of the high points of the film was the boldly choreographed duel for Mercutio (S. Koren) and Tybalt (A. Yermolayev). Mercutio's extended death scene, which followed, was almost more moving than the death of the lovers. Right: Friar Lawrence marries the ill-fated couple (Y. Zhdanov and G. Ulanova).



Herb Flatow

AGENTS AND MANAGERS

Who They Are and What They Do

BY BETTY DUVAL

The words "show business" do not seem to lose their magic and glamour. The rosy vision of sudden success behind the footlights is, despite many hard-headed appraisals, steadily beckoning thousands of would-be performers toward the world's most nebulous industry. An old, old story is the newcomer's baffling first encounter with a "business" which seemingly has no form or shape. How can one lone soul find and catch hold of the elusive thread which leads, if not to stardom, at least to a job?

However, he does not have to struggle alone. He need not knock on producers' doors and suffer endless indignities if he can secure a representative to speak for him, a man or woman whose business it is to praise his talent tirelessly to potential buyers.

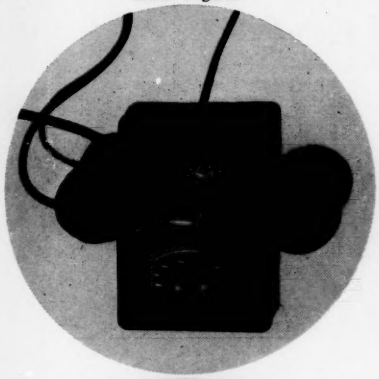
Of course, the young dancer who is working in the chorus of a musical show or who aspires only to chorus work, usually has little need of such a representative until he feels he is ready to do solo work. As a rule, the theatre chorus dancer is not signed to any agency but is known to several, so that if a call comes in for a particular type, the agent can find this type from his list of performers. More often, the chorus dancer goes after his job as a result of audition notices in trade papers like *Show Business* or the postcards which Actors Equity obligingly sends its members to alert them for auditions. He is also free to consult the daily pad at the Equity office, on which TV and theatre auditions are posted. (Until recently there were two separate unions, Actors Equity and Chorus Equity, but they have just effected a merger.)

The Booking Agent

However, if the dancer is interested in a nightclub chorus, these jobs are usually obtained by booking agents. Bookers such as Miles Ingalls, Lou Perry and Hal Sands have many lines of girls working throughout the country, which they book in the following manner. Usually one-inch ads are placed on the theatre pages of the *N. Y. Daily News* and the *Daily Mirror* announcing the time and place for auditions. From these auditions, dancers are then booked and signed by contract to this agency for the duration of the job.

Mr. Ingalls, who works from his office in the Hotel Astor on Broadway, has been a booking agent for 35 years, and is probably responsible for the largest number of working dancers in the business. Currently, he has 125 girls under contract in such clubs as The Dunes in Las Vegas, the Bellevue Casino in Montreal, the Beverly Hills Country Club in Cincinnati and Earl Carroll's Theatre Restaurant in Hollywood. His chorus dancers and showgirls earn from $102 to $150 per week according to the number of shows they do. The discoverer of Lily St. Cyr, he has under exclusive

Miles Ingalls



Marcel Ventura

Cass Franklin

contract, Mme. Kamarova, who choreographs many of the productions at the Latin Quarter in New York City.

When the dancer feels the urge to branch out as a single act, he must go about preparing arrangements and routines. An audition for an agent must be a capsule of the act. It is of no help for a dancer to tell an agent where he studied, where he has danced, or how good he is. An agent has to be shown. He must be shown one or two good, professional routines, worked out to special arrangements. Obviously, he is not interested in amateurs.

If a dancer is technically acceptable, but not able to do his own choreography, there are many sources for buying routines, or working with a choreographer who will set a routine according to the dancer's capabilities. These choreographers can be found through contact with other dancers or through one of the various rehearsal studios. Of course, a choreographer's background and references must be thoroughly investigated before a dancer agrees to any contract or fee.

When the performer has polished his routine, worked before the mirror tirelessly to perfect every movement, he is then ready to contact an agent. It is best to be recommended to an agent by another dancer or performer who knows his work. However, if this is not possible, one can arrange for an audition "cold," as the result of a personal visit or a telephone call.

The usual procedure for the dancer is to rent a studio at one of New York's numerous rehearsal halls, at a time when the agent finds it convenient to attend the audition. A pianist who has worked with the dancer before should also be hired.

Another method of audition, and a less costly one, is the possibility of a performer securing a "club date" or a benefit in New York and using this as a showcase for agents to see the act.

Agents are in the business to book talent, and though sometimes it may seem otherwise, they are always on the lookout for the right act to fill an order. And since the standard nightclub program opens with a dance act, agents must have a sizeable roster of dependable, professional dancers.

The Personal Manager

The personal manager offers his services exclusively to star performers or the up-and-coming ones who he feels are on the threshold of stardom and need the final push. The personal manager, to be completely successful, must have real show business know-how and a solid background in all phases of theatre. Rarely will a personal manager take a chance on an untried performer, unless he senses a true star quality which he feels he can nurture. It is possible to audition for personal managers in the same ways that are described above for agents, but most performers find that, after they have started on their professional careers, and have had some measure of success, they will be approached by managers who have the feeling that this is their kind of talent.

Many of the top personal managers were performers themselves, and know audience reaction from both sides of the footlights.

Such is Marcel Ventura, once secretary to the King of Spain, and discoverer and for many years manager of Rosario and Antonio, famed Flamenco dancers. Mr. Ventura brought Spanish motion pictures to this country a number of years ago and was a song and dance man before he turned to the business side of the theatre. For eight years he has managed Mata and Hari, who now command impressive fees. Their current, solidly booked, season includes two Las Vegas runs, hotel dates in Hollywood and New York, important TV appearances, and an 8-week tour for Columbia Artists Management.

Mr. Ventura handles only a few performers at a time and devotes all his time to these few. He takes care of their business affairs and bank accounts, pays their bills, puts them on allowances. He reserves their hotel rooms, buys plane tickets, picks out songs, chooses arrange-

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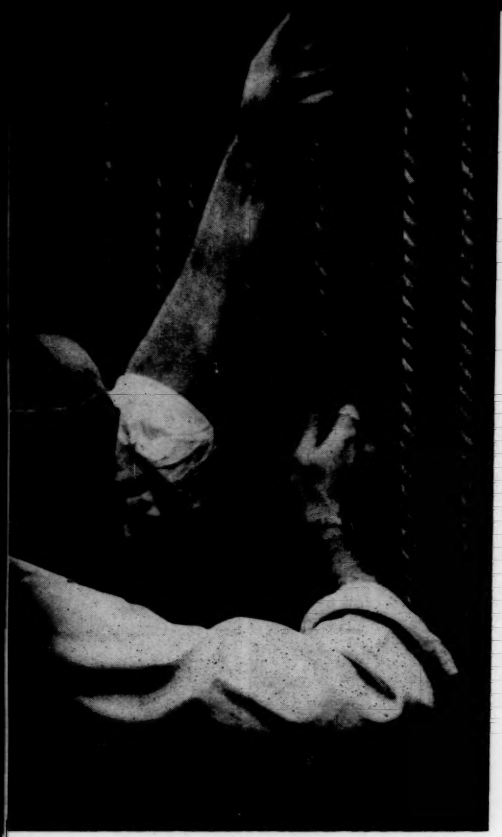

Up goes a piece of scenery in the hands of Carlisle King.

CURTAIN GOING UP...

. . . at the New York City Ballet

House lights dimmed! Front lights up! Orchestra begins! And the curtain goes up on another season of the New York City Ballet in its home theatre, the New York City Center.

It is a serene and magical moment as the dancers glide through a new Balanchine *Pas de Dix* (see page 3 for complete repertoire of the new season). But actually it has taken much fevered activity to produce that illusion. Hours before the performance and weeks before the season, which begins on November 8 and ends January 1, people were at work. They are not the people who don costumes; not the people whose names appear in display type on the lobby posters. They have never had tiaras on their heads or gleaming swords at their sides.

They are the administrators who set policy and see that it is carried through. They are the technical experts who coordinate the production and light it. They are the stagehands who move the scenery and operate the lights. They are the wardrobe guardians who see that costumes are neatly pressed and all zippers firm. And they are the musicians who do escape their anonymity for an instant when they rise for a bow during the third intermission.

All of these people are, in their own right, as well trained and accomplished as the dancers. They help to cushion the on-stage existence of the dancers, leaving them free to create their special brand of kinesthetic magic.

In the pages to follow, Margaret Lloyd sketches the faceted professional life of Edward Bigelow, the New York City Ballet's Production Assistant. James Lyons outlines the musical resources of this most musical of ballet companies. And the N.Y.C.B. official photographer Radford Bascome takes you on a tour of backstage and pit. (These pictures are part of a one-man exhibition that will appear at the City Center Gallery from November 22 thru December 4).

And now . . . Curtain going up!

D. H.

Top: Last minute conference between Managing Director, Lincoln Kirstein and Technical Director, Jean Rosenthal.

Center: Artistic Director, George Balanchine, demonstrates a port de bras to Gene Gavin during dress rehearsal of "Roma".

Bottom: For the past twenty years Wardrobe Mistress, Eudokia Mironova, has been connected with the New York City Ballet and its predecessor-organizations. In her long career she has also seen service with Pavlova.

BACKSTAGE WITH BIGELOW

New York City Ballet's Production Assistant, keeps all elements calmly in harness. Here's how he does it.

BY MARGARET LLOYD

Two who "double in brass." Edward Bigelow is Production Assistant-and-dancer. Vida Brown is Ballet Mistress-and-dancer.

Off stage you meet the cool blue eyes, the impassive face, of an oldtime Yankee tradesman. On stage you see the benign Father in *Prodigal Son,* the satirical All-Powerful Father figure in *Age of Anxiety,* the fanciful Mother Ginger in *The Nutcracker,* or a vigorous Truck Driver in *Filling Station.* And backstage you have the New York City Ballet's Production Assistant, Edward Bigelow, at his best.

Bigelow is an occasional dancer. He most resembles himself (physically, that is) in the Truck Driver role. Here is the lean, hard body, capable of handsprings and rhythmic acrobatics, without any particular virtuosity, but neat, metrical, in the vein.

As the Father of the Prodigal, he is disguised in a long beard and Biblical robes. Bigelow pooh-poohs the role as nothing but a walking prop. The whole personality is created by the atmosphere, he says, by the other dancers, story, scenery, music. All he has to do is walk on and stand there, his arms outstretched. What has gone before, what the audience has made of it, does the rest.

"A scarecrow would do as well," he says, "provided it could be moved properly."

Clearly he does not regard himself as an interpreter of the grand old patriarch. And yet his is the most poignant moment in the ballet, the one that really touches the emotions. Tall as he is, Bigelow uses stilts for this role, or rather, platforms affixed to a pair of sneakers. They heighten the illusion of majesty and might. But where the tenderness comes from, since the dancer is so dispassionate about it all, is a mystery. One can only say that it hovers there from whatever source—possibly the spectator's own pre-knowledge of the parable.

The stilts he wears for the All-Powerful Father image — which he considers another walking-prop role, a character evolved by the mise-en-scène rather than by himself — and for Mother Ginger, are thick poles fastened to the legs with boards; and, like the platforms, his own handiwork.

All three are mimed roles, of course, with Mother Ginger having the most to do. It takes a good deal of maneuvering to get that gigantic bouffant skirt, like a ship in full sail, on stage and off again. But more than that is his comment — partly intentional, and perhaps partly not. A nod of the bewigged head, a gesture of the long hands, as the creature opens her wondrous garment to emit the dancing children and let them in again, speak humorously of mother pride in their accomplishments, speak intangibly of mother love.

If Bigelow dismisses his stage roles as comparatively unimportant, it may be because he finds the backstage character of Production Assistant so much more demanding and satisfying. He puts on his makeup and costume at the

last minute. He goes before the footlights with his mind full of problems. It is curious that the aura of them does not come over. Has everybody got enough shoes? For example, eight girls use up a pair of shoes each for twelve minutes of dancing in *Concerto Barocco* alone. Shoes have to be counted. They have to be replaced. They have to be dyed to match costumes. Shoes are a big item in themselves.

Then there is the music. Are the parts distributed on all the stands? He must remember to get back the same number he gave out. On tour, for instance, if the first clarinet part is left in Genoa, he is not readily going to obtain another in Stuttgart. And there'll be no time to write the publishers for it.

Bigelow has a lot to do with music, once it is decided upon. He hunts out the score, negotiates with the publishers for performance fees; on tour he sees that it is packed after the performance and sent on to the next stop — unless the conductor takes it with him to rehearse. Whatever happens, he must keep tabs. If any detail, from the baton to the parts, is missing, he feels responsible, whether he should or not.

In the matter of costuming, he is again a sort of liason officer, making the way smooth between the various transitions from designer to wearer, looking after fitting schedules, no doubt assisting with a balky zipper now and then.

How Bigelow got into ballet, or what drew him in, he has no idea. He only knows that he wandered in and stayed there because he liked it. "Like" is the word — nothing stronger — at least in open avowal.

"So many people have to earn a living by doing what they don't want to do," he says, "or not doing what they really want to do. Ballet dancers like what they are doing. The point for them is to dance well."

The stage crew quickly parades away the arches from Balanchine's "La Valse." Like all other backstage specialists, they remain under Bigelow's watchful eye.

Of course the point for Bigelow is somewhat more inclusive.

Son of a newspaper man, a sports, fishing and general news writer, Bigelow is actually the New Englander, and something of the light-weight athlete, he appears to be. He learned fencing and was on the track team at Springfield College during his one year of liberal arts there. He also got a glass knee from football but that did not deter him from studying character dancing with Anatole Bourman, though he felt no great pull toward ballet at the time. He was also interested in music, once taking up the xylophone as a sideline, and enjoyed painting and sculpture without making a fuss about it.

Seeking his fortune in New York, he worked in hotels, in five-and-ten-cent stores, was a busboy in an Automat, a night waiter in Schrafft's, and so on. Finally at the age of twenty-two, he drifted into The School of American Ballet. And there he found his metier. This was it. Characteristically, he helped Frances Hawkins, who was then managing Lincoln Kirstein's Ballet Caravan, and in 1946 joined Ballet Society, the immediate precursor of the New York City Ballet.

Bigelow's personal life is also connected with the New York City Ballet. He has been married for the past five years to Una Kai, a member of the company, and they have a little house in New Jersey to enjoy when there is time.

During the war he was with the American Field Service, and he later traveled with a British volunteer ambulance corps in India, Burma, Egypt, Greece, Italy — all over the Near East, picking up idoms as he went. As a matter of fact, he is quite a linguist, and does some very definite studying in preparation for the company's foreign tours.

He is impressed, though quietly, with the multitude of pre-performance details

(*continued on page 78*)

THE MUSIC MATTERS

"I believe that an acquaintance with the music of the ballet is necessary to complete enjoyment of the art" . . . George Balanchine

BY JAMES LYONS

It is no secret that the continuing success of the New York City Ballet proceeds in part from the wisdom of its long-range recruiting and training programs. The same thoroughness that exists in relation to dance is true for the music.

This is to say — and it needs to be pointed up — that music not only is no handmaiden in the New York City Ballet household, but, indeed, is accepted as an inseparable equal in every artistic enterprise.

Lincoln Kirstein insists that the orchestra pit, not the stage itself, is properly the platform of the dance. And an accomplished pianist-conductor-arranger named George Balanchine, somewhat better known as a choreographer, is downright heretical in his approach to the semantic problems of rehearsing; instead of counting aloud, he is more apt to say "it goes like this" and then burst into song.

Leon Barzin, chief conductor, is of course primarily identified with the National Orchestral Association, of which he has been the musical director for a quarter-century. Now, the NOA is historically the training ground for the nation's symphony orchestras, and the finest of them are weighted heavily with its alumni and alumnae. So that Barzin, like Balanchine, is at once a master teacher and a master of his own special art in all of its aspects.

Teachers instinctively teach. It is not surprising, therefore, that the music-loving choreographer and the ballet-loving musician have between them effected an extraordinary respect for each other's art on every level of NYCB life.

It is significant that when Kirstein originally bid for Barzin's services the conductor was unwilling to enter into negotiations because, presumably, the Ballet Caravan's pickup crew would not be around long enough to make anything of it. When the subsequent Ballet Society was being organized, however, he came aboard with a crackerjack orchestra, most of which he had trained at NOA.

From that day to this, Barzin has seen eye to eye with Kirstein and Balanchine on musical matters, and the NYCB orchestra after nearly a decade still consists mostly of NOA graduates whose glory is that they can play anything put before them.

The immediately preceding paragraphs are pertinent if only because they support the central contention of all. Namely, that music at the New York City Ballet is so uniquely integrated into the scheme of things that the orchestra almost never obtrudes. In such a work as *Ivesiana*, detailed below, the audience focus is where it belongs — on the stage. But this ballet could never have been conceived by a choreographer who did not think musically. And it could never be performed without fantastic virtuosity in the pit, for there are few scores in the contemporary literature that are as difficult to conduct and to play as these (the plural is correct; four separate pieces and a transcription are involved).

Barzin recalls two anecdotes of interest. One is about a guest choreographer who was invited to City Center several seasons back. He chose a contemporary piece of music and, after working with the company for a while announced that the ballet was ready for rehearsal with orchestra. At the appointed hour the choreographer arrived, but before starting he had a point to take up with Barzin. Indicating a spot where he felt the action could benefit from a little extra support in the pit, the visitor requested that Barzin's timpanist bear down hard. The conductor looked at him aghast, momentarily forgetting that not all companies are as impeccably musical as the one he works with. End of anecdote — the point being that the score simply did not call for percussion, so that there was, in any case, no timpani passage to strengthen.

The other story is about Balanchine. One day in 1940, having just cashed a royalty check for something over $500, Balanchine ran into the composer Paul Hindemith along 57th street. As they exchanged small talk Balanchine sud-

denly reached into his pocket and pulled out his cache. Would $500 be a fair price for a new ballet score? Hindemith allowed as if it might. Then and there the deal was set, and the commission paid in advance, so that Balanchine could walk on without worrying about pickpockets (who clipped him in Chicago for more than $500 only last month). Thus the chance genesis of a masterpiece — *Four Temperaments.*

The particular moral in the latter story — Barzin being my authority for both — is Balanchine's dedication towards the new and the different, not only in ballet but in ballet music as well.

Which reminds me to interpolate that Varèse's *Ionization,* along with Shapero's *Symphony for Classical Orchestra,* Bizet's *Jeux d'enfants, Barber's Souvenirs,* Glazunov's *Raymonda,* and a new work by Robert McBride probably will be choreographed soon.

This is the beginning of an alphabetical listing of the works currently in the New York City Ballet repertoire. In each case the preferred recording is the one listed. All recordings not otherwise indicated in the text have the same title as the ballet. The name of the recording company plus the catalogue number is accurate enough identification in any record shop.

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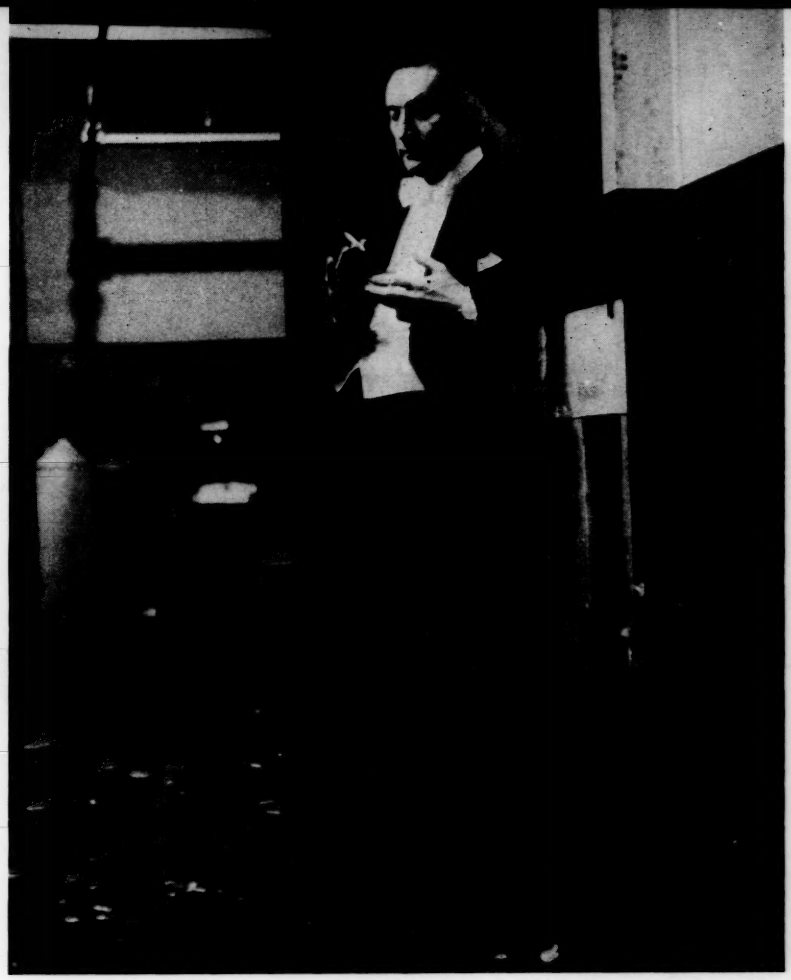


Above: Musical Director, Leon Barzin, enjoying a moment of quiet before entering the pit.

Below: Part of the orchestra in action.

TEA-TIME WITH PIERINA LEGNANI

BY PAUL SAN-FRANCISCO

A Russian balletomane recalls his visits with a glamorous ballerina of another generation

Ballet lovers who are interested in the personalities of outstanding people in the realm of the dance often find that there is much information concerning some of them and very little concerning others. About Pierina Legnani, the inventor of what is wrongly called 32 *fouettés*, who was active not so very long ago, one finds almost nothing. In the years 1899 and 1900 I had the rare privilege and great pleasure of visiting her regularly in the privacy of her home in St. Petersburg, and I should like to share my reminiscences with the readers of this magazine.

From 1893 to 1901 Pierina Legnani danced some months of each season at the Imperial Opera House in St. Petersburg. She always arranged to have two rooms and board with a family in the city — always a different one, since she stayed in St. Petersburg only a few months during the winter. The rest of the year was spent in her native Italy.

Often she was "at home" for a small group of interested friends and admirers, in which category I had the privilege of being included. The most faithful of the visitors was Mr. Tann, a very gifted composer of light music. He was about thirty-five, and somewhat artificial, but his music was very spontaneous and I liked the way he played it. (His delightful waltz, dedicated to Legnani, I miraculously salvaged, have with me now, and hope some day to see danced on the stage.) A second guest was a middle-aged balletomane. He and Mr. Tann usually appeared in rather formal dark attire. I, the third of the "regulars," was a St. Petersburg university student, to some extent interested in ballet and in no way significant. (My name, not yet Americanized, was Apollos Levantouyeff.) I wore the university student inform: a dark green military style frock coat with two rows of golden buttons and a standing dark blue collar. To make my uniform more dressed I also wore a sham rapier, called "shpaga." But the cock of the walk was Mr. Tann. He talked more than anyone else and sometimes, to emphasize his point, he sat down at the piano and played something. And how beautifully he played! Even the most trite music, under his fingers sounded fresh and enchanting.

(The ballerina had with her an aunt who took care of her in case of sickness or injury, and who took very little part in our conversation. The story was told by Legnani's landlady that after the performance in which she performed her famous *fouettés*, the aunt spent all night changing compresses on the bruised toes of her unhappy niece.)

The sitting room in which we were entertained was furnished in Victorian style, very much the fashion the world over at that time. The tea was not served from a samovar, but was fetched by the aunt from the bedroom or perhaps the kitchen. With the tea we were served lemon, cream, jam or jelly, and light cookies, but Pierina Legnani carefully avoided starches and sugar as long as she was dancing. (Victor Dandre, in his book about his wife, Anna Pavlova, later wrote that when they met Legnani in Italy after she had retired, they could hardly recognize her — so obese had she become.)

At that time she was about thirty years of age, had ash blond hair, hazel eyes, and was a beautiful woman. On stage she had a great deal of glamour; at home she was informal and charmingly amiable, creating an atmosphere of intimacy and ease.

The subject of our conversations, always in French, was primarily the ballet as it existed in Russia and other countries where our hostess had danced. According to Pierina Legnani, ballet in Paris was degenerate, but there were some rags and tatters of tradition; in London, where she had appeared in spectacular productions — not in ballets — she found that, with few exceptions, the dancers were shockingly badly trained; St. Petersburg, she said, was the best place for her to dance because choreographers, dancers, orchestra and conductor left nothing to be desired. Of course, I do not remember in what words she said that — I remember only her ideas, which I express in my own rather simple words. Pierina Legnani was always full of praise for the discriminating taste in ballet dancing of the St. Petersburg audiences. Was she quite sincere in talking to us Russians about the Russian ballet? It seemed to me that she was. She had plenty of common sense, and her mind was usually resourceful: her remarks were often quick and to the point. I cannot say that she had an intellectual or artistic personality. She was a healthy, strong, and matter-of-fact woman entirely dominated by her practical mind to the exclusion of everything else. Nor was she what is called a facetious person, but she could appreciate a joke, and sometimes was in a joking mood herself. Since the middle-age balletomane did not show signs of humor, and Mr. Tann was pretentious, I, being young and natural, was the only one who could give her a chance to laugh. I remember two jokes: one of mine, and the other of hers.

I remarked once that in a *pas d'action* of one of her ballets, I should act differently from her, and, standing in the

(*continued on page 52*)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

SVETLANA BERIOSOVA

Svetlana was born in 1932 in Lithuania, where her father, Nicholas Beriosoff, was for many years, an important dancer in the Lithuanian National Ballet. Soon after her birth he joined René Blum's Original Ballet Russe de Monte Carlo. As soon as it was considered practical, the child and her mother joined him and the company on its tours of Europe. And it was in this balletic atmosphere that Svetlana spent the first six years of her life, in intimate but awed proximity to many famed dancers, including Alexandra Danilova and Igor Youskevitch.

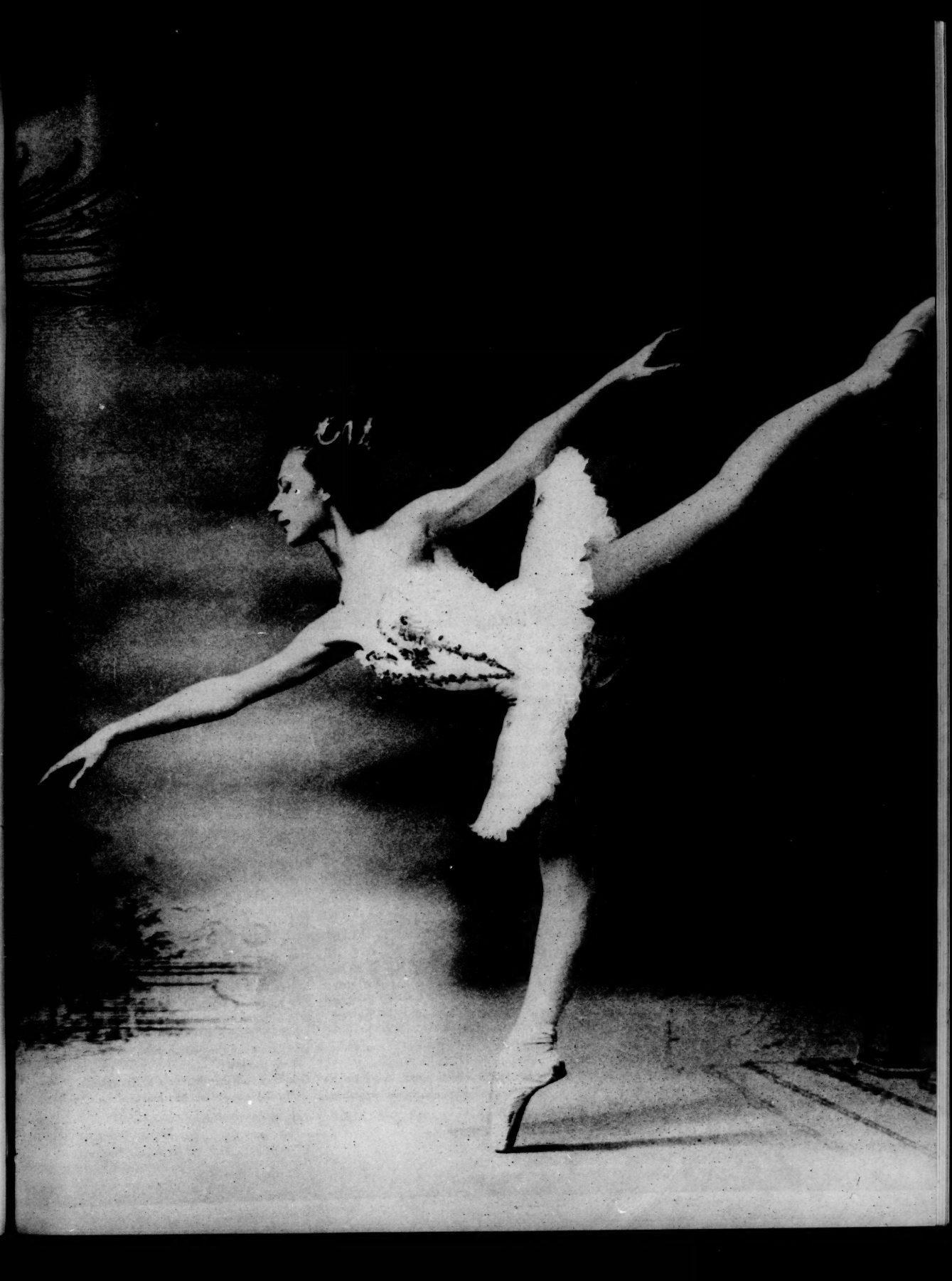
In 1939, Mr. Beriosoff came to dance in the United States, and just prior to the outbreak of the war cabled his family to join him here. There never was any question about his daughter's having anything but a dancing career, and upon arrival, Svetlana, at the age of seven, was brought to study with Ludmila Shollar and Anatole Vilzak, two of Diaghilev's foremost dancers. They were not only her teachers, but her inspiration as well, and she gratefully acknowledges her debt to them for the personal interest they took in her training.

At 14, she was invited by the Marquis de Cuevas to join the corps of the new company he was then forming. For six months, she danced in Paris and Vichy, and then went to London to join Mona Inglesby's Metropolitan Ballet. Some of her partners in this company were Erik Bruhn, with whom she danced her first solo role in *Spectre de la Rose*, and Frank Schaufuss, both on leave from the Royal Danish Ballet. Her many roles included *Les Sylphides, Beau Danube, Nutcracker* and *Design with Strings* which John Taras choreographed for her. When the company was disbanded for financial reasons in 1949, she returned to New York to complete her academic education and continue her classes at the Vilzak-Shollar School.

During the first visit of the Sadler's Wells Ballet to New York, Ninette de Valois noticed Svetlana while watching a class and invited her to London as soloist with the Sadler's Wells Theatre Ballet. She joined them in 1950 and for two years danced leading roles in their extensive and varied repertoire. Toward the end of her second year, she was called on, with two day's notice, to dance the Lilac Fairy with the Sadler's Wells Ballet at Covent Garden and acquitted herself notably. She was advanced into the senior company in 1952 and has progressed with such distinction that at the close of the 1954-55 season she attained the official status of *ballerina.*

She danced her first *Sylvia* during the company's New York engagement in 1953. She is now dancing a highly acclaimed Princess Aurora in the full-length *Sleeping Beauty*. She began to rehearse the role in 1953 and made her debut in it in June, 1954. Her recent and very beautiful first New York performance as Princess Aurora was actually the fourth time she danced it. She claims it will take years before it will be perfected to her own satisfaction. She is also currently dancing the leads in *Swan Lake, Coppelia,* and Frederick Ashton's *Rinaldo and Armida* which was choreographed for her.

In December, 1954, she travelled to Belgrade and won great acclaim as the Swan Queen with the Yugoslav Ballet. She has made numerous television appearances in London, now her home, and thoroughly enjoys her touring visits to the United States.



SADLER'S WELLS AT THE MET

Highlights of the Season, September 11 through October 16, at the Metropolitan Opera House

BY DORIS HERING

For the fourth time the Sadler's Wells Ballet has passed through our land. And this passing leaves a little less to be remembered than any prior one.

True, this great British company offered us many glorious moments of danced theatre, especially in the imperishable *Sleeping Beauty* and in sections of *Swan Lake* and *Homage to the Queen.* And it offered us the boundless poetry of Margot Fonteyn and the newer delights, among others, of Nadia Nerina and Svetlana Beriosova.

But in the essence there was something missing . . . something that made us look to the stimulation of fresh personalities, when we should have been ensnared by the choreography . . . that made us look for the temporary flavor of virtuosity, when a central core of creative vitality should have goaded our imagination.

The problem — and it *is* a problem in a company of the size and artistic responsibility of Sadler's Wells — is one of the translation of dance style into dance form. Realizing that many ballet companies have no consistent technical style, the Sadler's Wells, has made an effort to give its dancers a sound base from which to grow. The base is an amalgam of two influences — the Russian and the Italian — as fused by the celebrated maestro of the Diaghilev period, Enrico Cecchetti.

Especially among the feminine members of the company, the body outline is curved and harmonious, with a proud but not audacious head carriage; with the shoulders calmly centered. The arms and wrists are light and fluid. There is emphasis on neatly articulated feet and ankles, with a resultant swift and biting batterie. Elevation seems to be a matter of individual talent and not of general training.

All of these traits are moulded into a sprightly whole by the Sadler's Wells dancers. But what they most need is a way of transmitting this carefully nurtured dancing style into contemporary works that give expression and amplification to it.

The company fares best in the standard works like *Swan Lake, The Sleeping Beauty,* and now, the newly staged *Coppelia.* In fact, one doubts whether, in the eighty-five-year history of *Coppelia* there has ever been a more lighthearted production — or a more suitable Swanilda than Nadia Nerina.

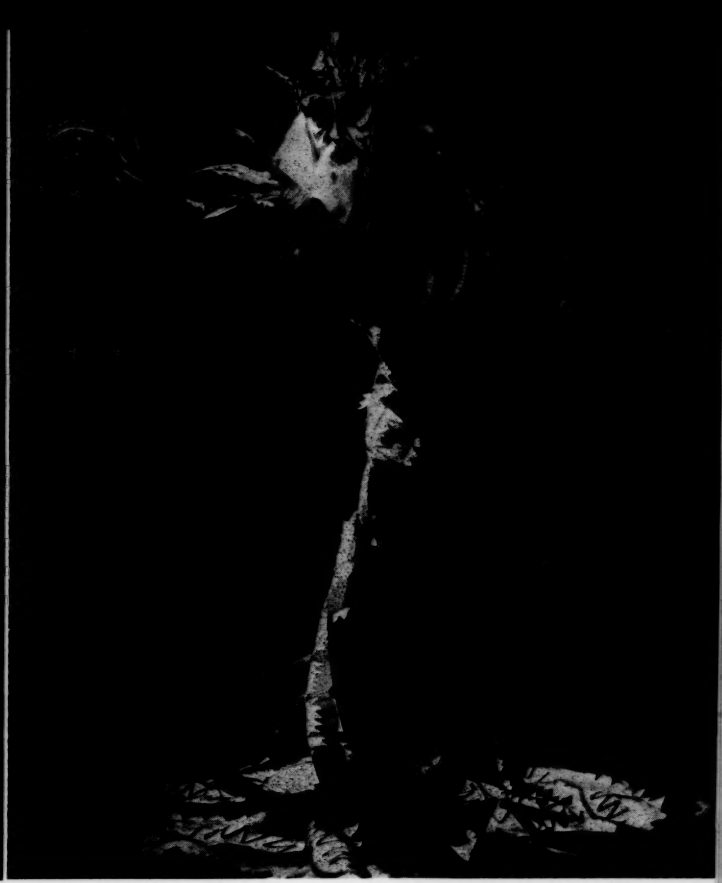
The charm of *Coppelia* lies, not in its story, but in the immediacy of its characters. Swanilda, as Miss Nerina embodies her, has the guilelessness of a child; the tempestuousness of a Magyar. From her very first solo attempting to attract the attention of the enamel-eyed doll, Coppelia, Miss Nerina's dancing was dappled with these traits. Yet hers was not merely a dramatic concept. She has grown into a really fine brio dancer. Her swift little turns, her birdlike lightness in her partner's arms, her springy, prideful stance in the second act character variations, all added up to a joyous and confident dance portrayal.

And as Frantz, David Blair was a delightful partner — playful, boyish, and sturdy. Although a lack of natural turnout may keep him from being the perfect classic dancer, he has just the right casualness for Frantz. This was amply proved when Philip Chatfield essayed the role. By taking it too seriously, he made it seem rather naive.

John Hart brought new dimension to the mimed role of Dr. Coppelius. There was something quite touching in his reverent contemplation of the doll coming to life.

Unfortunately, the sets and costumes of Osbert Lancaster had a flat literalness.

The Diaghilev era has had a deep and last-



ing influence on British ballet, and this is in a sense unfortunate. For despite its brilliance, this movement was, after all, Slavic in personnel and post-Victorian in theatrical concept.

Balanchine realized this when he conceived a fresh version of *Firebird* for the New York City Ballet. And Fokine himself realized it when he revived his *Les Sylphides* for The Ballet Theatre. But the Sadler's Wells Ballet, instead of finding its own way, tried to make dutiful reproductions of these works as they were done under Diaghilev. It has two museum pieces on its hands.

As the dancers glided into the opening Nocturne of *Les Sylphides*, one realized that the Sadler's Wells conception had a directness that was perfect for *Coppelia* and absolutely wrong for the wispy configurations of this loveliest of Fokine evocations. Even Margot Fonteyn's Mazurka seemed strangely encumbered. And Rosemary Lindsay's Prelude, while neatly phrased, clung to the music, rather than hovering above it. The male Mazurka completely stumped Alexis Rassine, who, unlike most Sadler's Wells dancers, has little musical sensitivity. Only Anne Heaton (who has developed immensely since her last American visit) performed with a sense of romantic style, especially in her softly rippling arms and delicately poised "listening" shoulders.

Firebird, that naive yet surprisingly lusty old tale, is effective only when done with poetic candor in the leading roles and tumbling vitality in the group sections. But the Sadler's Wells production had a well mannered stolidity. The prime saving grace was Margot Fonteyn's glorious portrayal of the Firebird.

She cut across the stage in jetés that were quick, rather than soaring; incisive, rather than billowy. And as Ivan Tsarevitch (Michael Somes) caught her in his wondering arms, she shuddered, darting her head from side to side until one could almost hear her rushing, birdlike heartbeat. And that special glance of alert innocence that so often illumines Miss Fonteyn's face, made her seem even more the elusive Oriental creature.

Just as luminous in her own way was Svetlana Beriosova as the Beautiful Tsarevna. How tender and yet how regal she seemed as she glided among her friends and joined

(*continued on page 54*)

Important in the Sadler's Wells dramatic structure are its dignified and meticulously trained mimes. Pamela May, in particular, has taken on a whole series of princess and queen roles and infuses them all with elegance and sincerity.

Left: Miss May as the Princess-Mother in "Swan-Lake"

Center: Leslie Edwards as the Master of Ceremonies in "The Sleeping Beauty"

Right: Frederick Ashton as the Kostchei in "The Firebird"

The American Mime Theatre At Work

BY CHARLES MAROWITZ

For three years, by means of an ingenious alchemy, a young man from Boston, Massachusetts, has been transforming actors and dancers into mimes. The man, a twenty-eight year old amalgam of zeal, fortitude and mulish tenacity is named Paul Curtis. The product of his labors: the only permanent mime troupe in the country today, the American Mime Theatre.

Although director Curtis is French-taught (he studied with both Marcel Marceau—who is currently making his first U.S. appearance with enormous success—and Etienne Decroux, pillars of European pantomime), the American Mime Theatre is definitely American—in quality, in subject-matter and in approach. You will look in vain for the traditional Pierrot or Harlequin; nor will you find any traces of Marceau's Bip or Chaplin's wistful tramp. The characters in the troupe's repertoire are all American types: businessmen, cowboys, artists, psychoanalysts, Coney Island lovers, etc. The prevailing rhythm of the troupe is the rhythm of American life: a kind of pulsating power under sensitive control.

This is no accident. It is the result of rigorous training designed to unify a group of American actors and actresses into a crack squad of performing mimes. (A technique session under Curtis's relentless command would wilt the staunchest West Point cadet.)

Curtis is very aware of what he is about. He is making American audiences realize there is a subtle but important difference between being a pantomimist and being a mime.

"Anyone who can play a game of charades can be a pantomimist," Curtis explains, "To be a mime, you must be devoid of prosaic movement. You must economize movement to such an extent that every gesture makes a succinct and concise statement in space. In addition to devising interesting movement, you must be emotionally involved in what you are doing. We aren't concerned with pretty dance figures. There must be a personal coloration to every movement, every gesture, every facial change. We must always know how you feel about what you're doing."

For Curtis, performance is the all-embracing art—acting, dancing and mime only aspects of it.

"Dancers learn to move and actors learn to act as if movement and acting were two different realms. The dancer who can't act and the actor who can't move are equally at a loss."

If as complex and ponderous a thing as a dramatic philosophy could be synthesized into one short phrase, the sentence that would best reflect Curtis's teaching would be: "*Something must happen.*" Confronted with the silence and the emptiness of the stage, actors and actresses, by means of personal involvement and the employment of imagination must "*make something happen.*"

"When something is happening," says Curtis, "then you have the essence of all art. On a street, when you see someone really engrossed in a conversation, you stop to watch because something is really happening. Dozens of people are gathered around a laborer digging a ditch. He's *really* digging that ditch and so you are *really* watching him dig it. Whenever something is *really happening* on stage, there is a genuine reaction to it in the audience. When actors go

(*continued on page 44*)

Above: One of the American Mime Theatre's most successful and original works is its movement-and-sound study of a pinball machine in action. Below: The Mimes explore a primitive legend of creation in "The Triple Goddess."

PHOTOS BY HERB FLATOW

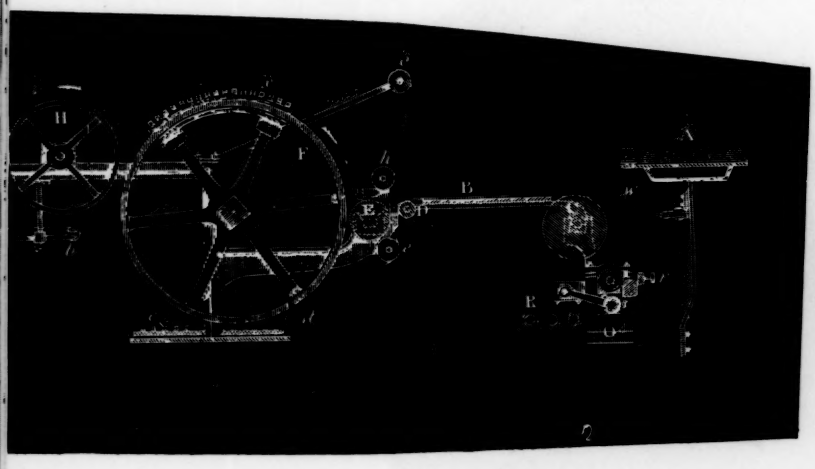
through the *motions* of making something happen; when they merely *indicate* their attitudes, we are as disinterested as they are uninvolved."

The American Mime Theatre has no writer who supplies it with material, nor does it solicit stories for mime-inventions. The entire development of each piece, from concept to finished performance, is directly dependent on the personal contribution of each mime serving as playwright, director and finally performer. In practically every case, the works are based on contemporary American themes (there is a macabre piece on Poe's *Tell-Tale Heart*, another is a wry satire on the Hollywood western). The current repertory contains eight pieces that range in scope from the legend of creation to the mechanistic workings of a pin-ball machine.

The origin of the American Mime Theatre dates back to 1947, when a disillusioned American actor ambled into the Théâtre de Poche in Paris to witness a pantomime performance by a young unknown named Marcel Marceau. When Paul Curtis walked out of that theatre, he had the remainder of his life clearly mapped out.

"It was not so much Marceau who impressed me," Curtis explains, "but the whole idea of pantomime as a revivified and vital medium—expressing contemporary life in contemporary movement."

Curtis entered Marceau's troupe, and his mime education began. After some time, disgruntled with Marceau's tendency to relegate troupe members to the status of background, Curtis left the company and undertook studies with Etienne Decroux, teacher of Marceau and Jean-Louis Barrault. But this, too, dissatisfied Curtis. It wasn't mime as he



had envisioned it that fateful night at the Théâtre de Poche.

Back in America, Curtis resolved to form his own company. He garnered forty actors and dancers and began to tell them what mime was. ("If they hadn't seen the film, *Children of Paradise* I was lost"). In two weeks, he had sheared the group down to fifteen members and, eventually, a nucleus of ten.

The first public performance took place in 1953 in the Kaufmann Auditorium of the 92nd Street YMHA. It was the first full length mime performance in America by a troupe of American players, and like all such "firsts", its effect was diversified. The reaction was a mixture of frenzy, outrage, perplexity and unmitigated enthusiasm. One woman lodged a complaint at the box office denouncing the scurrility of men and women jousting about in skintight leotards. Another woman wrote out a check for a hundred dollars and mailed it to Curtis. Successful performances throughout the country, including engagements at Jacob's Pillow, the Brooklyn Academy of Music, Bard University—and on numerous television programs, have enhanced their prestige and brought them a substantial dance following. During his American tour, no less a mime than Jean-Louis Barrault watched the troupe in action and declared it was the only new work in mime being done in the world. As the company matures and gains a foothold, people begin to realize that pantomime, as interpreted by the American Mime Theatre, does not mean "dumb show" or "charades." Here is a company that combines the intensity of the drama with the stylistic unity of the dance to produce a special form of theatre magic. Slowly, painfully—with as many setbacks as advances, an ancient art-form, restored and revitalized, takes its place alongside drama and dance.

As of the present the American Mime Theatre succeeds least when it becomes highly stylized and abstract. But Curtis recognizes the fact that mime can be employed not only to express the prosaics of cowboy stories and murder mysteries, but also to interpret the subleties of poetry, of legend and of psychology.

It is highly probable that the American Mime Theatre will give us something new and lofty in that direction, simply because Curtis believes it *can* do so and is working toward that kind of utterance. Although he isn't succeeding every time, he isn't failing either. And as long as such a fresh and talented company continues to experiment and to explore the new-old art of pantomime, its silent voice will continue to command a hearing.

THE END

Wheels, cogs, pistons, and the like. American Mime Theatre members simulate the motion and rhythm of a machine. Kneeling, fourth from right, is the company's director, Paul J. Curtis.

how to run a BALLROOM contest

BY DOROTHEA DURYEA OHL

You never know when you might be asked to arrange a ballroom dance contest. It is quite a favorite with large charitable organizations for fund-raising purposes, or you might like to run one in your own school.

Byrnes and Swanson of Brooklyn, N.Y., were responsible for having the mechanics of running a dance competition presented as part of the DEA convention curriculum at the Park Sheraton this summer. They did this in the most practical manner possible, by actually running a competition on the spot, importing the contestants and the judges from outside the organization. Because this proved to be of such great general interest at the convention and because of the general interest in ballroom contests, this article, with a bow to Byrnes and Swanson for their counsel—is presented to you.

How to start

Numbered cards, a different one for each couple and written large enough to be legible at some distance, are pinned to the men's backs. These cards are presented as each couple signs in, with a record kept of the names and addresses of each contestant, the number assigned to each couple and the division of the competition in which each is entered. The judges (four or five in number) are seated where they have a clear view (usually at small tables around the edge of the room) and at a distance from one another which prohibits communication between them. Each judge receives a slip listing the dance being contested, the name of the judge (this latter may be added by hand rather than pre-printed), and ruled lines on which to indicate choices.

The Master of Ceremonies directs all the contestants in a Grand March, then seats them as far as practicable from judges and audience. He then explains the rules clearly to the contestants (e.g. whether closed position must be maintained at all times; if kicks are to be allowed, and if so to what height; whether they may dance at complete separation, at will or at specified intervals; whether bodily contact must be maintained at all times, describing the degree of contact acceptable, etc.

This information must have been made available to the contestants prior to the actual contest so that they have had ample time to effect necessary changes. The announcement is made here mainly to acquaint the audience with the type of dancing they can expect, and to refresh the contestants' memories. The MC now turns to the audience and informs them of the points the judges will consider in arriving at a decision: appearance, posture, rhythm, smoothness and flow of motion, correctness of step (for instance, to

paraphrase Gertrude Stein, "a waltz is a waltz" and anything less than the conventional "1, 2, 3" as the basic step in a waltz contest would be sufficient to eliminate the couple), originality of steps, suitability and/or compatibility as a team, etc.)

Now the MC addresses the judges in the same clear, carrying voice, explaining that for the first run-through, they are to judge on general excellence, without allotting a specific number of points to a category, and bring back for further judging those couples whom they would like to see dance again. The number of couples should be specified beforehand (approximately half the number of entrants is usual). In discussing the procedure with judges prior to the actual event (everyone connected with competition in any capacity should be fully informed as to his or her duties long before the great day arrives) it must be explained that the first stage of the judging is actually a process of elimination in order to weed out the obvious misfits. Then, for reasons of tact, the MC can choose the positive approach in his public explanation.

The first run-through

The MC announces the subject of the first section of the contest (usually the fox trot), calls the couples to the floor, and signals the music to begin. As the couples dance around the room, the judges appraise them, choosing approximately the top half to return. For instance, out of twenty couples, each judge selects the ten he considers best, writing their numbers in the spaces provided on his slip of paper, not necessarily in their order of excellence. The music stops after no more than three minutes, the MC directs the contestants to return to their seats; the judges' slips are gathered and handed to the tabulators; and the subject of the next section of the contest is announced. While this is taking place, the tabulators are totalling the results of the first division. This procedure is followed until all sections of the contest have had a first run-through.

The final judging

Next, the MC calls on the couples who qualified in the first run-through. If fox trot was the first dance to be judged, and there were twenty couples competing, the numbers of the best ten fox trotters are announced and those couples return for final judging. The judges are now provided with a second ballot which again details the name of the dance being judged, the name of the judge, and four ruled lines, all numbered. Now the judges are to pick the four best couples, in order, writing the number of the best one on line #1, the second best on line #2, etc., giving the first couple one point, the second couple two points, etc. Follow this same procedure with all the dances in the contest in turn, with the music running no longer than three minutes for each.

Let us suppose the contest included fox trot, waltz, tango and Cha-Cha. After the last judging of the Cha-Cha, following in inverted order, the MC announces the number of the fourth place couple in the fox trot division, calls them forward, asks them their names and announces them. He does the same for the third and second place couples, reserving the number and names of the top couple until the last when he awards them their trophy. Next the four waltz winners, then the four tango winners, and last the four Cha-Cha winners. After they have all enjoyed a fair measure of applause, the MC directs them back to their seats. Then he calls back fox trot couple #1, directs them to one corner of the dancing space, calls back waltz couple #1, directs them to a second corner; calls tango couple #1 for the third corner and Cha-Cha #1 for the last.

The best couple

Now comes the most exciting moment—choosing the best all-around dancers. The judges are handed ballots, printed with *All-Around Ballroom Champions*, the name of the judge, and four ruled, numbered lines.

(*continued on page 85*)

DRAWING BY ANDY WARHOL

THE YOUNG DANCER SECTION SALUTES

Ballet Celeste of San Francisco

PHOTOGRAPHS BY WILLIAM D. GANSLEN

"Are they midgets?" a lady spectator queried, as she dashed backstage after a recent performance of the Ballet Celeste. Like so many people, she could hardly believe that the second act of *Swan Lake* and the complete *Les Sylphides* could be performed by children, some of them as young as seven years.

Yet these works are the mainstay of this unusual ballet company. For its director, ex-Ballet Russe dancer Merriem Lanova, firmly believes that young dancers must be nurtured right from the beginning on the classics, just as young musicians have an acquaintance with the "three B's". The Ballet Celeste, which enters its sixth year of performing next month, also has a generous selection of delightful contemporary ballets which the children perform with equal relish.

Unlike many young peoples' ballet organizations, the Ballet Celeste is not the product of one school. Its members, who range from seven to seventeen years of age, may study wherever they wish. They join Ballet Celeste by means of annual auditions. And these auditions are quite formal, though not so forbidding as those of professional companies.

When the audition is announced the children arrive armed with certificates of good health and good scholarship. They draw numbers, which are then pinned to their tunics, and they are placed with their own age group. All of the children in each age group are asked to perform exactly the same steps and enchainements so that the audition is completely fair. These auditions are sometimes quite a thrill for the children, for in addition to local dance experts who serve as a panel, there are usually one or two visiting professionals like Alexandra Danilova, Igor Youskevitch, or José Greco, who help formulate the final decision.

The children selected for the company, which since its inception has grown from ten

Rita Lee Agnese, one of Ballet Celeste's original ten members.

Ballet Celeste owns more than 500 costumes. Leading dancers, Robert Fisher, Jeanine Thoene, Penelope Lagios, Joan Lampkin, Allesandra Smith and Geraldine Uhlig make their selections.

Ballerina Alexandra Danilova has predicted an unusually promising future for Jeanine Thoene, here pictured in her "Les Sylphides" costume.

to almost sixty dancers, are presented with parchment membership certificates, and they are automatically given access to training in style and performance. They have the opportunity of performing about twice a week. And they are beautifully costumed at absolutely no cost to their parents. The company now has a collection of more than 500 costumes created by Lilli and Rex Rogers, local designers.

A good deal of the subsidy for Ballet Celeste comes from an unusual organization called The Memorial Ballet Scholarship Foundation. Its members donate money they would ordinarily have spent on memorials for relatives who have passed on. They prefer not to have the usual "patron" treatment, but to remain anonymous. Their generosity has enabled the youngsters to travel a total of 10,000 miles and to perform before some 50,000 people, many of them children who were not charged admission.

Although many of the young dancers who work with Ballet Celeste do not intend to become professionals, they must all maintain serious professional standards while they are with the group. Length of service, five years or more, is rewarded by a silver ballerina pin. And adult professional companies are always on the lookout for Ballet Celeste graduates. Previous graduates Bethany Ramsey and Gwen Lewis, have joined the Metropolitan Opera Ballet and Ballet Alicia Alonso respectively.

Directing the Ballet Celeste is a seven-member board led by Merriem Lanova who also conducts a ballet school called School of Universal Living. Her students must pass the same stringent tests as outsiders to qualify them for this unusual young company—a group which hopes in the near future to expand its West Coast touring to include the rest of the United States and perhaps a goodwill journey to foreign lands.

On tour! Ballet Celeste members entrain for Redlands Bowl.

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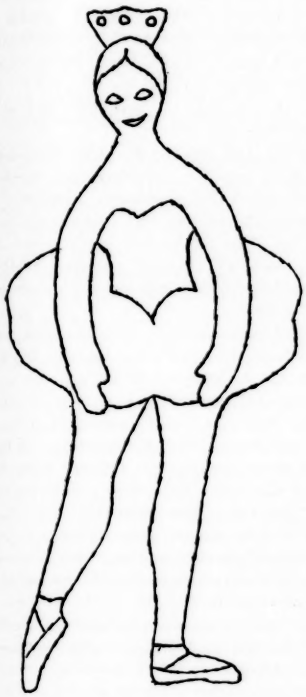
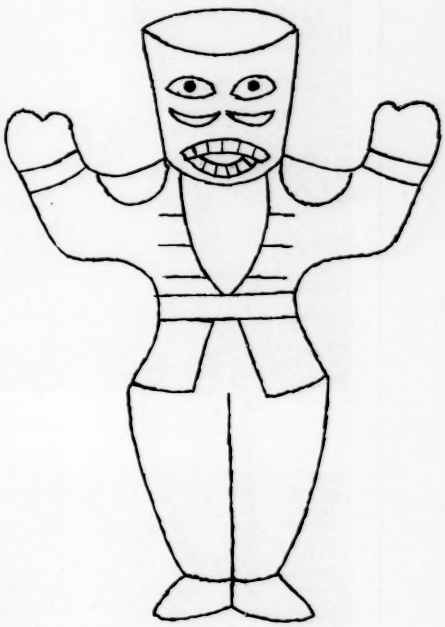


These ballet cookies will make lovely Christmas tree ornaments or gifts.

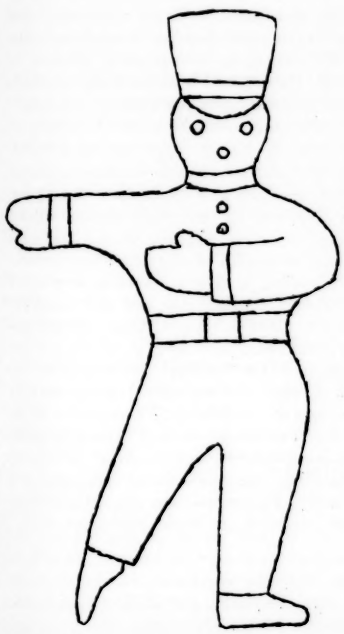


MAKING THE CUTTERS

Simply paste the figures on heavy cardboard. Cut around the outlines and you'll have patterns for your Nutcracker Ballet Cookies. The other lines are to guide you in decorating the cookies. Scotch tape a loop of string to top of cookie to hang on your tree.

RECIPE FOR COOKIE DOUGH

½ cup maple syrup (table syrup)
½ cup shortening
⅓ cup brown sugar, packed
1 teasp. ginger
1 teasp. cinnamon
1 teasp. powdered cloves
1 teasp. grated lemon rind
1 teasp. baking soda
2½ cups sifted all purpose flour



Boil together first three ingredients until melted.
Mix in next five ingredients.
Cool till lukewarm.
Gradually mix in flour.
Chill for one hour.
On lightly floured board, roll dough very thin. Place Nutcracker patterns on dough and cut around each one with a sharp knife.
Bake on a greased cookie sheet.
Oven 350 degrees . . . time 5 to 8 minutes.

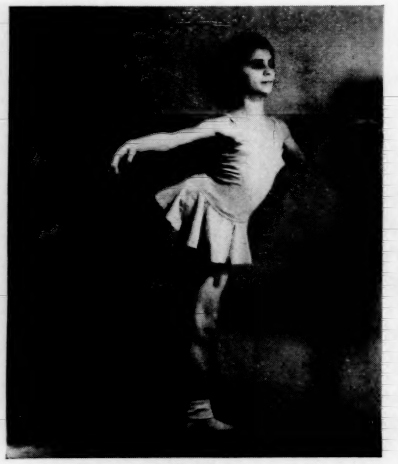
DECORATING THE COOKIES

Make a thin white butter frosting and decorate with cake decorator along thin lines on patterns.

designs by Arline Thompson

DO'S AND DON'TS OF BASIC BALLET BARRE

By Thalia Mara



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(continued from page 37)

middle of the room, showed, in a comical way, how I should have done it. Everybody laughed, Pierina Legnani more than all of us. Her joke, one evening, was to get up when I was entering the room and give me a military salute like a soldier. I immediately made a stern face like a sergeant during a drill of the soldiers, and we both had a laugh.

"Mlle. Legnani," I said, "you did it better than any soldier."

And she replied, "I have had a longer training than any soldier."

Once — and this is the most important point of my article — in speaking to Pierina Legnani about her wonderful technique, I mentioned 32 *fouettés*. She immediately corrected me, "Not 32 *fouettés* but 32 *ronds de jambe fouettés*."* Again, one day another guest said 32 *fouettés*, and she at once corrected him also.

A small point, and yet I have always considered it my debt to Pierina Legnani and my duty to the ballet world to publish this.

I remember something else this ballerina told me that may be of interest to dancers and balletomanes. To my question, "What, Mlle. Legnani, is the most difficult thing for you in dancing?" her answer, without any hesitation, was, "The balance."

Besides her gift for dancing, Pierina Legnani had a gift for writing rhymed verses. She wrote them easily in French and probably even better in Italian, her mother tongue.

I do not remember exactly how much money she was paid a month and how many months she danced in St. Petersburg, but I seem to recall that some people figured out that with her yearly benefit performances, all the proceeds of which went into her pocket (and sometimes for a single seat she got 100 roubles, as well as costly presents — one year she received from the Empress Marie a pair of small diamond solitaire earrings), she made about 100,000 roubles which, at that time in Russia amounted to $50,000!

For me and others who demand grace as the first requisite of a dancer, and then lightness, and only in the third place brilliant technique, Pierina Legnani, though the most brilliant technician of the time, was artistically speaking, a dancer of little interest. I have always thought that she was decidedly unfit to dance in *Swan Lake*, which was staged for her. She had glamour, but no poetry, nor the lyricism necessary for the Swan Queen. (In America I often see the same mistake repeated.) Nevertheless, being a very conscientious worker, Pierina Legnani tried to give her best in every ballet she danced. For the whole ballet company, and for some balletomanes, she was irreplaceable as an exponent of precise technique.

* The whip-like movement of the free leg is a rond de jambe, and Mlle. Legnani was, of course, technically correct.

The Russian dancers, who, up to the arrival of Enrico Cecchetti and Pierina Legnani, had concentrated on lightness and grace, woke up to the possibilities of virtuosity after the arrival of these two and, to their great astonishment, found that they could, with some practice, do what the Italians were doing.

What I have said about Pierina Legnani so far are facts, and now I shall tell the gossip (probably facts as well). When being introduced to Alexander III and Empress Marie during her first performance, Pierina Legnani bowed very low before them, almost sitting on the floor. Emperor Alexander, a rather outspoken man, lightly slapped her on the shoulder and said in Russian: "Molodetz baba!", which, in plain English means, "Atta girl!" They say, too, that the first year after she came to Russia, a Grand Duke asked her to be his common law wife, but she said, "No!"; and that the second year a titled officer tried to do the same, but she answered as before, "No!"; and that the third year an officer without a title made the same proposal, but she again declined.

The first Russian ballerina whom I saw do 32 *ronds de jambe fouettés* was a Moscow one by the name of Roslavleva, in a ballet called *Le Corsaire*. She did them in some way differently from Legnani, who, during the whole performance of them, remained in the same spot. Roslavleva began to do them at the backdrop and slowly moved on a diagonal line to the footlights. The second one was Karsavina in the same ballet, and she did them exactly like Legnani, but she did them more gracefully than any other ballerina I have seen. The third was Sedova in *Halte de Cavallerie*, a character ballet. Sedova did them standing on the same spot. Pierina Legnani and all the three Russian ballerinas, after tremendous applause, were in the habit of repeating this *tour de force* in full.

The sophisticated balletomanes of St. Petersburg, considered these steps "a feat of endurance" when performed in such number, and not an embellishment to the dance. But the average ballet-goers used to applaud furiously this "feat of endurance," admiring it as something that transcended human possibility.

Pierina Legnani and her Russian imitators performed and repeated these 32 steps without stepping, after every turn, on the full sole of the foot for a second. The present day ballerinas, whose technique on the whole is better than ever before, nevertheless, after every turn, take their rest for a second.* That makes these steps look heavier.

Had the ballerinas of my generation more stamina or skill? It gives me pause.

THE END

* *Ed.* Balletomanes argue that it is impossible for any dancer, including Legnani, to do or have done *fouettés* without the shift onto the full sole before each turn, since the turn is a relevé turn.

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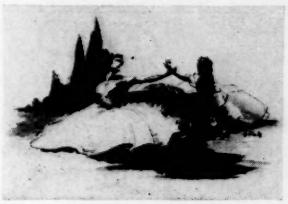

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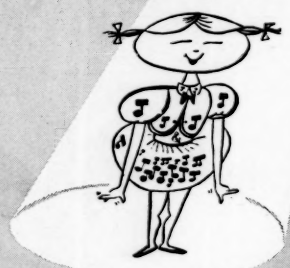

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SADLER'S WELLS

(*continued from page 41*)

in their languid game of tossing apples.

But after the magic of its opening episodes, *The Firebird* became detached and pictorial, as the masses of attendants upon the wicked Kostchei tumbled from his abode to capture Ivan Tsarevitch. And Frederick Ashton, although he made a spidery-looking demon, seemed more senile than awesome.

As the work progressed to its wedding finale, one wished for less scrupulous fidelity and more intensity of emotion, not to mention a revision of the emptier portions of the group choreography. The uncut version of the Stravinsky "Firebird" score was used. Sets and costumes in a Russian folk vein were by Nathalie Gontcharova.

Of his four American premieres, only Frederick Ashton's *Scènes de Ballet* impressed us as being really inventive. Set to a capricious but melodious Stravinsky score, the work had an air of muted quickness. There was a constant and rapid interplay of soloists, small groups, and corps. The lifts were low and sustained; the angles and arrests of ballet style were accentuated; the dancers filled in upon each other contrapuntally. There was an unusual variation for the leading female (done with awareness of the total setting by Nadia Nerina, and with a rather isolated and acrobatic daring by Rowena Jackson) accompanied by five men who constantly changed places so that the same lifts and supported turns became faceted by the contrast of the woman's body in relationship to each man.

Unlike most Sadler's Wells productions, this one was stylishly decorated. Designer André Beaurepaire's black and white costumes and his arched-and-columned background cleverly caught the eclecticism of the music and of the choreography.

The mutually destructive aspects of the male-female relationship have formed an ever-turning prism before Frederick Ashton's eyes. Each of his remaining three premières presented a new facet of this unhappy image. In *Rinaldo and Armida* the woman was destroyed by love. In *Madame Chrysanthème* the man was duped. And in *Tiresias* the male was virtually destroyed by his desire to be a woman.

Rinaldo and Armida concerned an enchantress who lured men into love but who could herself fall in love only at the peril of death. There was great effort at visual magic by designer Peter Rice. The work opened with a drop of steel blue patterned with black trees. The lights came up behind the drop to reveal smoke blowing along the floor and around a pavilion-like summer house.

To an oriental-sounding score by Malcolm Arnold, the couple (Svetlana Beriosova and Michael Somes) began a wary dance of love. There was in the choreography a gliding terre-à-terre quality, as though the two had been infused with the magic of the place. The duet rose to a lofty climax with Rinaldo

(*continued on page 80*)

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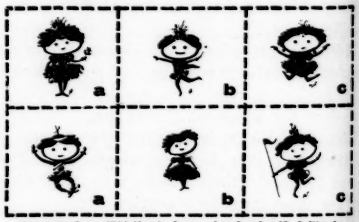

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MUSIC MATTERS

(*continued from page 35*)

AFTERNOON OF A FAUN: Notwithstanding the Robbins choreography, Debussy's music is the 1894 conception of Mallarmé's similarly titled poem, published two decades earlier with illustrations by Manet. The composer said that his score sought to evoke "the successive scenes in which the longings and the desires of the faun pass in the heat of the afternoon" — but it serves also to evoke the narcissism of the practice studio. (RCA Victor LM 1154, with the same composer's *Clair de Lune* and the complete *Nocturnes.*)

AGE OF ANXIETY: The title of the ballet is the soubriquet of Leonard Bernstein's stunning *Symphony No. 2*, which was completed in 1949. Both had been inspired by the "baroque eclogue" of W. H. Auden. The score is easily the composer's best to date, and the fifth of its six sections, "The Masque," is perhaps the last serious word on jazz piano extant. (*Symphony No. 2:* Columbia ML 4325.)

BOURRÉE FANTASQUE: The ballet score is a hodge-podge from the colorful works of Alexis Emmanuel Chabrier (1841-1894), who is remembered principally for his ubiquitous *España.* The *Marche Joyeuse* is used as an overture; then follows the original *Bourrée Fantasque*, the Interlude from the opera *Gwendoline*, and finally the *Fête Polonaise* from the opera *Le Roi Malgré Lui.* Piano students know the title piece well; it was the indefatigable arranger Felix Mottl who first thought of orchestrating it. (Vox PL 9320, with Bizet's *Roma.*)

THE CAGE: One of Stravinsky's finest works is the *Concerto Grosso* for strings of 1946. The composer once described it as "the least atonal piece in the world", and indeed it is anchored securely to the key of D major. The form is lucidly clear, the modulations according to the book, the expressive content extremely high with or without reference to the ballet. (*Concerto Grosso:* RCA Victor LM 1096, with the same composer's *Apollon Musagète*, which is the music for NYCB'S *Apollo.*)

CAKEWALK: Louis Moreau Gottschalk (1829-1869) was a New Orleans-born composer of small talent who had, nevertheless, a considerable gift of melody. The orchestrator Hershey Kay waded through Gottschalk's piano pieces and re-tailored the best of them into this whistleable medley, throwing in a handful of contemporaneous minstrel tunes for good measure. (Columbia ML 4616, with Gould's *Fall River Legend.*)

CON AMORE: Three of Rossini's characteristically clangorous overtures — *La Gazza Ladra, Il Signor Bruschino* and *La Scala di Seta* in that order — make up this omnibus score. Enough said. (London LL 358 contains the first and last of these along with *Semiramide* and *William Tell; Bruschino* is variously available, most notably in a Toscanini all-Rossini concert on RCA Victor LM 1044.)

CONCERTO BAROCCO: The music is Bach's *Concerto for Two Violins*, an acknowledged masterwork but an odd stick in the standard repertory because no two virtuosi would think of sharing the same stage except under unusual circumstances. (Such as the Prades Festival concert that brought together Isaac Stern and Alexander Schneider on Columbia ML 4351, with the same composer's *Concerto in C Minor* for violin and oboe; or the engineer's holiday that pitted Jascha Heifetz against himself — playing the solo parts on separate sound tracks later superimposed — RCA Victor LM 1051, with the Mozart *Concerto No. 4, K. 218.*)

THE DUEL: This is the same score that The Ballet Theatre uses for *The Combat.* The composer is the Italian contemporary Raffaello de Banfield. There is no gainsaying the effectiveness of this piece in context, but out of it there is little to recommend such insipid eclecticism. It dates from 1953, although it might just as well have been written around the turn of the century by any Puccini-struck provincial. (*The Combat:* Capitol P 8278, with Antheil's *Capital of the World.*)

FANFARE: No ballet more literally projects its music than does this homage to Elizabeth II. The English contemporary Benjamin Britten contrived the score — *Young Person's Guide to the Orchestra* — expressly

(*continued on page 82*)

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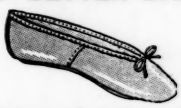

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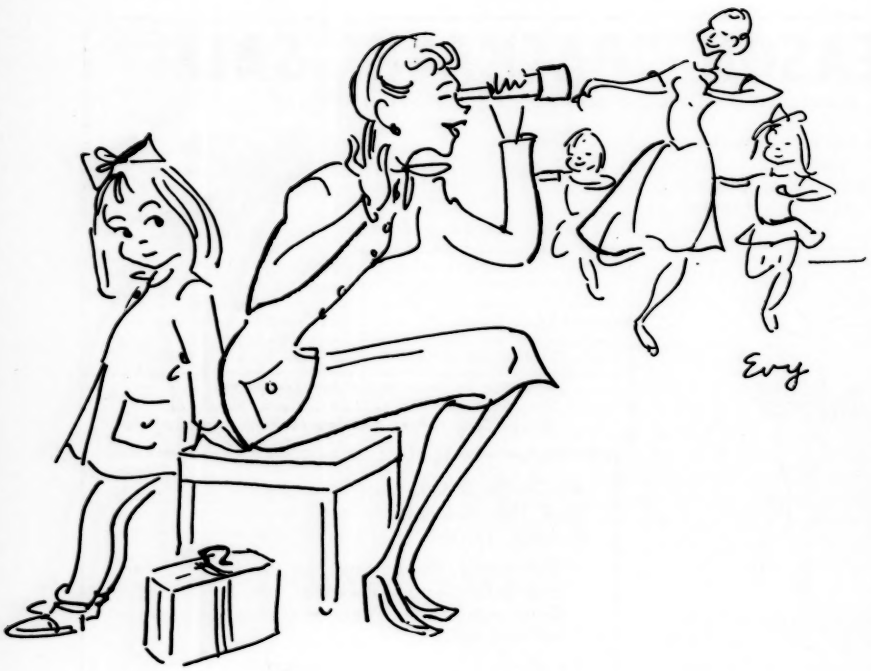
DANCE MAGAZINE'S

PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

CHAPTER 3:
HOW TO LOOK AND LISTEN FOR A GOOD DANCE TEACHER



"mother must look"

Most parents begin to think about broadening the cultural side of their children's lives after they have settled into the reading, writing and arithmetic routine. Fortunately, classes in music, drama and the graphic arts are part of the public school curriculum in almost every state. And dance is slowly but surely being introduced. But the majority of parents who do wish to give their children the enriching experience of studying one of the performing arts — drama, music and dance — seek private teachers.

Realizing the imperative need for a good and honest teacher for every beginner, knowing that an incompetent one can establish bad habit patterns, many parents find themselves in a quandary when faced with a choice of teachers, particularly if their own knowledge of the arts is limited.

This article will endeavor to give the parent a working basis for choosing a good dance teacher. But first a word about private teachers in general.

It must be admitted that in most communities low standards still exist among a great number of teachers. Unfortunately, anyone who owns a musical instrument and knows a scale can hang out a shingle and teach music; and anyone who wishes can claim the title of dramatic teacher by coaching youngsters to speak pieces with gestures, and whoso-ever has a little dance knowledge and can avail herself of space can open a dance studio. Such inexperienced teachers are often successful, for intentionally or unintentionally they exploit the public's lack of information concerning the arts. But if parents acquire the knowledge needed to choose between competent and incompetent instructors they automatically help to raise existing standards. And it is to their advantage as well as the child's to know how to choose a good p...ate teacher. After all, it is their money which is being spent and their child who is being trained. And there are, now, in America more *good* teachers of the performing arts than ever before.

When searching for a good drama or music teacher the problem is simpler than when seeking a good dance teacher. There are many well-known conservatories and drama schools throughout the country whose graduates become private teachers. A diploma from one of these outstanding schools assures comple-

tion of well planned courses of study. However, a diploma never guarantees a teacher. It takes more than a diploma to make a *good* teacher.

Dance diplomas or certificates are issued by the hundreds but, in most cases, are of small consequence. Well-known professional American dance schools do not graduate their students or issue diplomas. However, practically all large dance organizations in the United States have some sort of examination accompanied by a certificate upon initial payment of dues. But as is so often the case with large organizations, the emphasis is on increased membership rather than selectivity of members, (although there is reason to hope that eventually this situation will be greatly improved).

Many dance conventions are held throughout the year by these and other smaller organizations for the purpose of giving teachers courses in all types of dance. Each one is usually accompanied by a certificate. Unfortunately, the banquet, the courses, copious notes on the work presented *and* the certificate are included in the convention fee. No matter if one has successfully taken an active part, audited the classes or been ill and confined to his hotel room for the duration of the convention, this is so.

Many of our leading universities graduate dance majors. A diploma from one of them certainly is a recommendation for modern dance teachers. But few university graduates open private studios. Most of them teach in schools or colleges where the demand is great and the security of a salaried position assured.

There are as yet no federal or state (with the exception of Pennsylvania) examinations which give teachers of dance the right to "private practice."

You cannot wisely choose a dance teacher from phone book ads or newspaper publicity.

Kay Ambrose, well-known artist and author, writes in *The Ballet Student's Primer* (Alfred A. Knopf), "Parents should (also) bear in mind that endless displays and recitals by young students are not necessarily indicative of good training." And later in the text when discussing choice of teacher she warns, "This is a very serious matter, indeed, as a mistake can be as far-reaching in its results as a wrong choice of medical advice." Though she refers specifically to ballet teachers we can wisely take her advice as applying to the choosing of all dance teachers.

George Balanchine, famous choreographer and teacher, in the last section of his book, *Complete Stories of the Ballet* (Doubleday & Company Inc.) offers this advice: "I think the best thing to do in seeking a good teacher is to ask the advice of a well-known professional, an experienced dancer. If you admire a dancer, find out where she studied from *Dance Encyclopedia* or write to her." This may be a solution for less timid souls who live in metropolitan areas but it is not a solution for those who live in smaller communities.

The recommendation of friends whose opinion you value can be extremely helpful but your best recourse is to visit the dance studios in your community to LOOK and LISTEN.

Any reliable teacher will welcome visits from prospective students and their parents and will graciously invite them to observe a class if they request it.

What To Look For

Space is the first and most expensive requirement of a dance teacher. Because of prohibitive rents in business districts, studios located in these areas are often small. So don't expect pretentious ballrooms or spacious dressing and waiting rooms on your first visit to a private dancing school. Many excellent teachers find it economically necessary to sublet lodge rooms, space in club houses or schools. A large room in a private home or a remodeled garage often serves adequately. Any cheerful, clean establishment is acceptable.

The teacher next commands your attention. Most people associate youth and beauty with dancers and expect these charms to be evident in a teacher of dance. However, Cecchetti, one of the most famous ballet masters of our times, taught to his dying day, a bent old fellow of 78. Yet, his classes were always thronged with students, teachers and famous artists.

Ideally, a teacher of dance should be a dancer of fine ability so that her very presence and movement is an inspiration to her students. This is seldom true. Such dancers are usually performers, not teachers. There are many dancers or former dancers who, perhaps because they lacked or no longer have the ability to perform well, are wonderful teachers. A more than adequate substitute for youth,

(*continued on page 58*)

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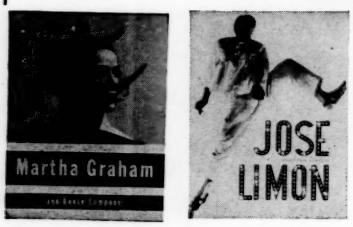

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Primer for Parents

(*continued from page 57*)

beauty and performing ability is a sympathetic understanding of student needs, a personality to which children respond and a full knowledge of the particular field one teaches. (These are, indeed, necessary qualifications for all *good* teachers.)

You can easily judge the two former qualifications mentioned above by having a friendly chat with a teacher as well as observing her class. But few people have the technical background to evaluate a dance teacher's knowledge of dance by chatting with her or watching her teach. However, if you LISTEN to her instruct a class and know what to LISTEN FOR you should be better able to make an evaluation.

Before suggesting what to listen for, let us state briefly what a full knowledge of dance embraces when specifically referred to teaching. A dancer's body is his instrument. The teacher who trains that instrument needs a working *knowledge of anatomy.*

A dancer is dependent on his sense of rhythm. The teacher who develops that rhythmic sense must have a good *knowledge of music.*

A dancer needs a particular, distinctive or characteristic manner of moving. The teacher who cultivates this movement must have a complete *knowledge of the style and dance technique he teaches.*

Now!

What To Listen For

Each dance class begins with a technical exercise period or "warm-up." (If this technique period is omitted you are probably in the wrong studio.) Beginning with this period and continuing throughout the lesson, comments concerning the posture or carriage of the body should be heard, as well as instructions concerning how to execute the technique or movement presented. These are said to the class as a whole and to individuals needing particular correction. Some teachers deliver their remarks as reminders, "Don't forget to keep your tummies tucked"—others make direct commands, "Lengthen your spines and keep your backs strong!"—still others give instructions, "You must always bend your knees over the center of your feet, otherwise you do more harm than good to your feet"—etc, etc. However they may phrase their remarks, the good teacher will strongly emphasize posture and execution of technique based on anatomically sound principals.

All dancers, particularly young students, need rhythmic accompaniment. A good pianist is ideal. But there are understandable circumstances where a compromise is acceptable. Recordings are often used with success. The teacher may use percussion instruments to advantage or have the children in class accompany one another with them. Regardless of the kind of accompaniment, the good dance teacher makes her students listen to and move in time to it.

She will set all exercises, combinations of

steps or sequences of movement to certain counts and in certain rhythms. She may, while her students dance, speak in an unusually rhythmic manner so that her directions sound like rhymeless poems. She may tap a cane, snap her fingers or clap her hands to accent the beat. She may request the students to count aloud or clap the rhythms of a movement sequence. There are many approaches to teaching this important phase of dance. Listen for them. You should have no trouble recognizing and following a good teacher's rhythmic approach when it is based on sound musical principals.

To write how a teacher cultivates style in her students is an extremely difficult thing to do. There are so many styles of dancing, so many qualities of movement. Should you observe a class in modern jazz, instruction concerning that type of movement would be quite different from that observed in a ballet class. But it is important to give you an idea of what to listen for.

The manner of executing even the simplest steps is fundamental. But greater emphasis is placed on style for the intermediate and advanced student and most good teachers rely on the spoken word to teach it. For example: "This movement has great dignity and should be done as though you were moving through water, not air." . . . "This is a gay little step and should be danced joyfully." . . . "This movement slinks across the floor with a catlike quality." . . . "Let your legs thrust like darts plunging into a target." Etc., etc. Thus the good teacher develops style in her students by using countless descriptive phrases.

This article would stretch to book-length proportions if it contained a discussion on how to listen or look for good technical training. The subject is vast, considering the many different techniques, as well as controversial even among leaders in the profession. We will have to be content by assuming that a teacher whose instruction is anatomically correct, musically sound and colorfully stated will teach correct technique. And this I believe is true, for these three things are integral parts of technique.

There are other things to LOOK and LISTEN for when entrusting your child's dance education to a private teacher. You will want a person who inspires the respect of her students and conducts orderly classes; one who expects neatness of appearance as well as neatness of execution; one who carefully instructs her young charges in the wonderful way the body moves in dance, rather than presenting dance as routines or stunts.

You will be fortunate if you find a teacher who believes in and incorporates a creative dance period in each class. And last but not least, you will be very fortunate should you find a private teacher who considers herself an educator and dance an enriching experience in each child's development.

May your compromises be few and your luck the best.

(*continued next month*)

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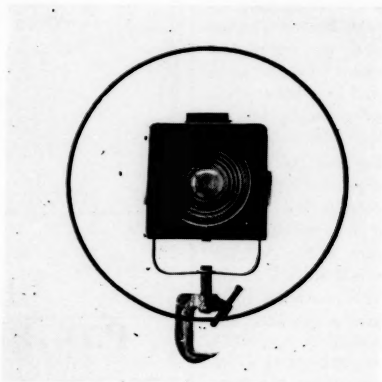


BY TOM SKELTON

PART II: LIGHTING (Cont'd)

Last month I discussed some of the general problems of dance lighting, the most significant of which is the lack of precedent. Since dance lighting is such an infant, we must study the more mature theatre lighting and profit from its many valuable concepts. It will become clear as we go along that there are basic differences between the lighting needs of actors and those of dancers, but before you can honestly deviate from the accepted approach you must have a basis for understanding it. You must understand what you're fighting for when your local lighting specialist tries to give you something you don't want.

Stage lighting, unlike other forms of lighting, is required to conceal more than it reveals, for it must transform the stage area from a rough wooden floor with walls of dirty material into a magic-charged area, and it must transform the puffing, sweating dancer with make-up stained costumes into a magical creature of the imagination.

This transformation cannot be accomplished merely by pouring lots of white light into the stage, for the talent of the performer is not enough to transcend sweat and dirt. This transformation can take place only by a very careful use of rays of light, where each element of color, intensity, and angle is carefully worked out and rehearsed, thrown out and tried again, and polished until nothing is left to chance.

The basic purpose of stage lighting, is to permit the performer to be seen by the audience. Less than absolute visibility is permissible only when the effect of the lighting can more powerfully state or emphasize the theme of the choreography—and it is a wise choreographer indeed who knows when, to what extent, and for how long, an effect of lighting can successfully assume the responsibility of creativity.

While white footlights provide plenty of intensity and might seem to be the logical answer, intensity alone does not insure adequate visibility. The performer becomes a bright flat object with an equally bright background; subtleties of expression and color are completely washed out; any attempt at "magic," at making the stage area a physical or mental place of the imagination, is impossible. Many vaudeville performers find that this bright flatness is desirable, that it helps comedy, where dimension, "magic," and distortion are of secondary importance. Acrobats, too, require bright flat illumination so that their eyes will not be tricked by shadows and colors.

Thanks to Stanley McCandless and other pioneers in modern stage lighting, we know

that the major illumination source should come from above eye level, say 45 degrees. This will properly illuminate the eye socket, one of the actor's major tools, and the shadows that are produced are more or less natural and common since the sun and the electric light bulb are usually above eye level and produce the same kind of shadow. To give maximum plasticity to the body, the light source should be 45 degrees to the side. Architects, too, in their renderings have conventionally assumed that the sun's rays are falling diagonally over one shoulder since this angle provides more plasticity and the best balance of light and shade. The body now has maximum illumination and maximum plasticity, from the one light source.

When the face is turned away from the light source, however, it falls into shadow, so again we draw from nature and discover that when one side of the body is lit by the sun or the light bulb, the other side is not in complete shadow since there is reflection from walls, trees, sky, or ground. Since stage draperies and floors do not have the same reflection value, we must add another spotlight on the shadow side. One of the spotlights should be a warm color, as is the sun, the light bulb, or the fire, and the other should be a complimentary cool color, as is reflected light. The two sources should be as widely separated as possible—in nature it's an angle of 180 degrees, with the sun in front and the major reflected light behind, but since our purpose is visibility for the audience we should put both light sources in front of the actor and separate them preferably by a 90 degree angle. To illustrate these positions further, raise both your arms diagonally forward and upward, and you are pointing at the ideal location for the spotlights.

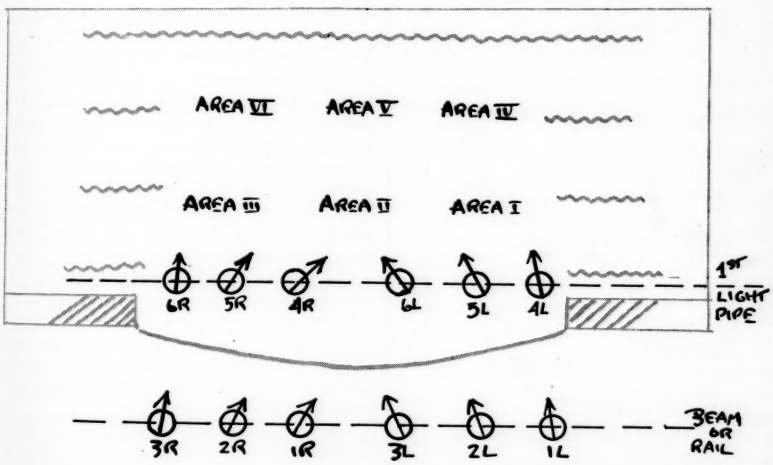
One side of the body is warm, and the other cool, and the center of the body is brightest and becomes a third color because it receives light from both sources. If the warm and cool colors used are true complementaries, the third color will be white (in light, when you add two complementaries the result is white).

This system of two light sources for every area of the stage is called "cross-spotting." Thanks to the difference in color, highlights and shadows are produced, and therefore we have form or third dimension. This form, in turn, produces the "effect of visibility," much more than all of the white footlights in the world.

Visibility can be further heightened by contrast with the scenery or draperies. Everyone understands that a red costume will not fare well against a red drapery. For this reason, it is wise to use one set of lighting instruments to light the stage area used by the performer (called the "acting area"), and a different set of instruments to light the background of scenery or draperies.

This pretty much covers the approach of the "cross-spotting" technique, in a simplified way at least. Now just a few details on the method. The acting area is usually divided into six imaginary sub-areas (although a larger stage may have nine or twelve, or the setting may eliminate some areas entirely). This means that we will need twelve spotlights to cross-spot the six areas. For con-

(*continued on page 62*)



A simplified version of the McCandless "Cross-spot" system in which each of the stage's six areas is lit by two spotlights. The two spotlights which cover each area are as close to a 90 degree angle to each other as possible, and vertically they are 45 degrees above eye-level.

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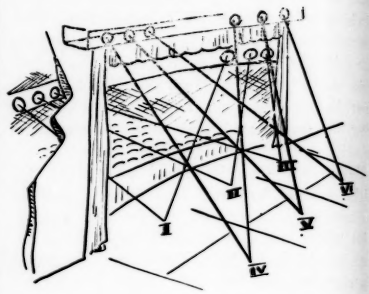
LIGHTING

(*continued from page 61*)

venience the areas are numbered Down Stage Left being Area #1 etc. (if the dimmer board is on stage left). If each area's spotlights can be controlled separately, the flexibility of the system becomes apparent since any area can be isolated or emphasized simply by changing the dimmer reading.



The three downstage areas, Areas #1, #2, and #3, (see illus.) are lit by the six spotlights located in the auditorium ceiling (called "beams") or mounted on the front of the balcony (called "rail") whichever comes closest to 45 degrees. The three on the left are in one color, and the three on the right are in the complementary color. The three upstage areas (Areas #4, #5, and #6) are lit by the other six spotlights located on the farthest down-stage overhead pipe or batten ("first light pipe") duplicating as nearly as possible the angle of the "front" lights.

In addition to the twelve spotlights, footlights and borderlights (in red, blue, and green—the primary colors of light which when mixed will produce any color) are used: 1) to blend the space between "hot spots" (a spotlights brighest spot or focal center) so that as the performer moves across the stage the lighting on him is even; 2) to give a color value to shadows that are produced by the "cross-spotting"; 3) to provide a greater color range than the two spotlights alone could have, and to illuminate, when desired, the background. The footlights and borderlights are always used very dimly since their angle would produce quite unnatural distortion if they had to provide actual illumination.

A few extra spotlights will be needed for special effects, to illuminate drops or backings of windows or doors, or to give extra illumination to a doorway or chair that requires something special.

This "cross-spotting" system (also called "area-lighting") is as you can see, a practical method of fabricating a natural effect, and since it derives from nature, its approach is valid. It answers the actor's primary need, which is to have his face well-lit, assuring form and visibility and a certain amount of both glamour and realism, and it satisfies the director and designer by permitting selectivity for emphasis, mood, or composition.

It is the father of all modern stage light-

ing concepts, and is used, if only as a stepping-off point, consistently in universities and little theatres. Its practicality is time-proven. Broadway lighting designers have had to deviate considerably from the "cross-spotting" system, however, because the old-style architecture of the theatres does not permit mounting the "front" lights in the proper position. Most front lighting has to originate from the balcony-front or "rail," and in the Broadway theatres this position is only slightly above the head level of the actors. About the best that front lighting can do is to wash in some flat illumination which produces bad shadows on the back wall, so the form-giving spotlights must somehow be hung in the stage area.

The primer for modern stage lighting, in which are expounded the theories of "cross-spotting," is a small readable book by Stanley McCandless of Yale Univ. called *A Method of Lighting the Stage*, published by Theatre Arts, Inc. You will enjoy reading it, since it goes into much more detail than I have and it will give you an excellent background for communication with your technician who probably considers it his bible.

The requirements of dance lighting do not contradict the "cross-spotting" system, but the emphasis is quite different since in dance we are not concerned with "a face in a place," but rather with "a moving body in space." There are three basic differences: 1) Dance uses space in such a different way that the "six acting areas" concept must be replaced with at least twelve dance areas. 2) Lighting must give the dancer a much greater three-dimensional sculpturing than the actor requires. 3) Since dance is a formalized art form it is much less concerned with realism and is more dependent on lighting to help create psychological, as well as physical, places of the mind and body, often in an expressionistic way.

I will elaborate on these differences in detail in the future but for now I want to re-emphasize the technical words introduced in this month's article, some of which may be new to you, but all of which should become a part of your active stage vocabulary.

Acting area—that part of the stage area that is visible to the audience and used by the performer.

Beams—a mounting position for spotlights in the auditorium ceiling, sometimes called "false beams" because of a masking piece.

Rail—a pipe or box on the face of the balcony used to mount spotlights, sometimes called "balcony-front."

Light pipes—pipes suspended over the acting area out of sight of the audience, used as mounting positions for spotlights. These "light pipes" are numbered, starting with the extreme downstage pipe as the "first pipe." The pipes, or "battens," used for borderlights are usually considered separately and are simply called "first borderlight pipe" and "second borderlight pipe" etc.

Hot Spot—a spotlight's focal center or brightest spot.

(to be continued)

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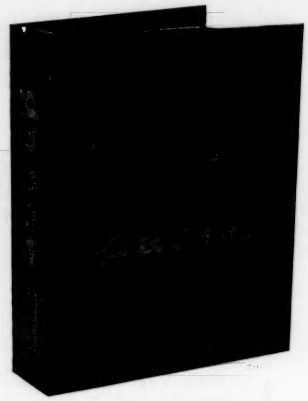

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Barrett Gallagher

RHYTHM: ON AND OFF THE BEAT

BY PAUL DRAPER

Let us begin by defining some terms. The temporal characteristics of music are: Meter, Tempo, and Rhythm.

METER is a regular sequence of beats generally divided for convenience into 2, 3 or 4 beats to a measure. The need for this sequence arises from the natural functions of breathing, heart beats and walking.

TEMPO is the rate at which the meter progresses.

RHYTHM is the pattern of accents woven into the framework of the meter and the tempo.

Rhythm is our concern in this article but meter and tempo are very important and must be clearly understood no matter what rhythmic pattern the dancer selects.

No rhythm can be effective unless it fits perfectly into the measure or measures within which it takes place.

Learn to keep and cherish an automatic metronome inside you. Practice counting as you dance till an exact awareness of the passage of beats and measures becomes a part of your dancing without counting. Especially without counting aloud. (Nothing is more distracting to an audience than hearing whispered numbers as a fixed and apprehensive stare adorns the face of the dancer.)

Off Beat

When you feel sure you can walk on the beat of any musical composition — and even this can be pretty difficult — practice walking off the beat. This means literally between the beats of the music and in a perfectly regular pattern. It is often thought that "off-beat" means walking on the unaccented beats of a measure, i.e., 2 & 4 of a bar in 4/4. This is seldom difficult and it gives a dancer a false sense of understanding. Accenting the weak beats is called "syncopation," not "off beat." To walk "off beat," you must step on the four "ands" of a 4/4 bar. To do this, at any speed, is very difficult and demands a great deal of hard work. Even to do it with a slow blues isn't easy.

Movements done in a sequence of "off beats" are very sharp and concise and lend an air of tenseness to a step that is often very valuable. Try to become as much at ease when putting an accent between the beats as you are in accenting the beat.

Now try a series of slaps off the beat. A slap consists of a very small brush-step with the step usually on the beat — and *one*, and *two*, and *three*, and *four* — brush step, brush step, brush step, brush step, etc. Put the brush on *one* and the step on *and*. Follow the same pattern with shuffle-ball, and-a-one becomes one-and-a. Vary the pattern. Do four of them on the beat and four off. Then try pull-backs on both feet (remember, no heels — stay on the toes throughout): 1 2 3 one, 1 2 3 two, etc. and switch to *one* 1 2 3, *two* 1 2 3 and so forth. Do four on and four off. As you change from off beats, *four* 1 2 3 to on beats, 1 2 3 *one*, there will, of course, be six taps between the four of one measure and the one of the succeeding measure. Think about this and keep it clean.

There are many things you can practice to sharpen your awareness of exactly where you are placing an accent. Think about them, too.

Irregular Rhythms

We will start with a simple example. Beginning on the "and" before "one" and in 4/4 time in eighth notes, do this step. Step on ball of Rt. foot, lower Rt. heel, shuffle-ball with left foot and repeat. Doing this once results in five eighth note taps, and-one-and-two-and. Now since the heel tap is the strong *sound* you will find a tendency to make it match the strong beats of the 4/4 measure, the "one" and the "three." In order to do this you will speed up the shuffle-ball on the left foot so that your heel will come down on the "one" and "three" and then on the "one" of the next measure. This is a perfectly valid step but not the one we are discussing. Resist the indicated tendency and make yourself maintain an even eighth note, or double-time, rhythmic pattern. Do this at real speed and on either foot and you will have learned not only a nice sounding step but also a valuable fundamental of rhythmic design. Make up some more steps of a similar sort. Be sure that you also learn to finish on the beat of the music you choose, regardless of which one of the five counts of the step you may be doing at that moment.

Counting

I spoke of the importance of counting at the beginning of this article. It's not hard to count 1, 2, 3, 4 in tempo to almost any 4/4 music. It is hard to count correctly while you are doing a syncopated step. It's important to learn how because no matter how good your feeling for rhythm is, your security as a dancer will be improved by knowing exactly where in a measure your accents are. As an example, take the popular *step*, ball, ball, *step*, ball, ball, *step*, ball, ball, which is so often done against four in a bar. The *step* is done on the whole foot making a loud accent on "one" and every third beat following. In four this is *one* 2 3 *four* 1 2 *three* 4 1 *two* 3 4 *one* 2 3 *four*. Choose a fairly slow tempo. Now, with the same music, double the speed of the step so that you tap eighth notes instead of quarters. Do this for two bars and try counting aloud the basic beat of the music as you do it. It isn't easy. You will find it almost impossible at first not to put a count where the accent of the step comes. Keep practicing till you can count evenly no matter what broken rhythm your taps are saying. Do this with all of your steps. You'll do them more cleanly.

The Center of the Beat

A quarter note has a certain duration of time. The more nearly you can place your tap sound in the center of it, the more satisfying it will be to the audience. An arm or leg movement with its peak at this same center will have the same result. You can only discover it by being constantly aware of trying to be at this center whenever you mean to be. You can stay a little ahead or behind the center and still dance in correct tempo, — but you won't be quite as good. Naturally, the shorter the duration of the tap sound, the more perceptible is its relation to the center of the beat. Remember all the advice about keeping your heels up when using the toes to tap with. This will help you to make short, crisp taps.

A dancer has to have ears in his feet and arms and legs and body. Listen very carefully with all your ears, and be sure they all hear the same thing at the same time. It's a lovely sound.

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

PART ONE: PORT DE BRAS (Continued)

Hands, Wrists, Elbows

In the September issue of DANCE we spoke at length of the importance of the *port de bras,* and in that and the October issues, illustrated basic positions according to the various schools.

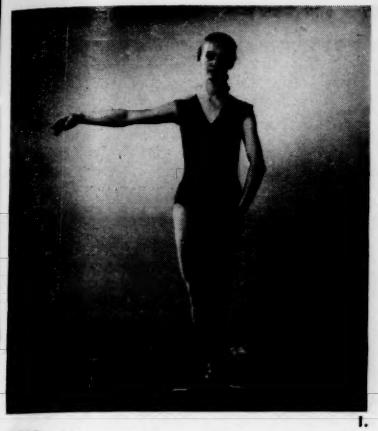
The differences which exist could readily be seen in the photographs and were pointed out in the captions below. As I have already pointed out the important thing in *port de bras* is an understanding of what constitutes correct arm lines, positions, and relationships of the fingers, wrists, elbows, and shoulders. There is very little conflict of opinion on this score—all systems having the same standard of excellence. In all schools of technique the arms must give the impression of being gently rounded from shoulder to finger tips.

The importance of the hand must never be underestimated and the dancer must be infinitely conscious of his or her hands at all times both in movement and in repose. Poor hand positions can make the loveliest girl look clumsy, and overly fancy finger positions and hand movements can cause the male dancer to look effeminate. The positions of the fingers therefore assume a major importance in the usage of *port de bras.*

The wrists too, play a most important part in *port de bras.* A floppy wrist gives a careless appearance to the arm causing the whole effect of the dancer's appearance to be wooden, dull, and lifeless. On the other hand, tension in the wrist will cause the arm to appear stiff, giving the dancer an air of "chi-chi" and ruining the classical line.

The elbows, of course, play a most impor- tant part, too. If the elbow is held bent a an angle with the point sticking out, not onl does the arm look ungraceful but, if the arms are held upward in this position, the entire figure of the dancer assumes a squatty appear- ance. At the opposite extreme, if the elbow is held stiff and straight the arm loses all quality of movement and the dancer loses all appearance of grace. Proportions of the individual dancer's arms make it necessary for each one to "find" the elbow position best suited to himself — since those whose arms are a little too long must disguise this by holding the elbows slightly lower than one whose arms are in perfect proportion, and others whose arms may be short need to carry the elbows higher. However, in general, the elbows must always be softly rounded.

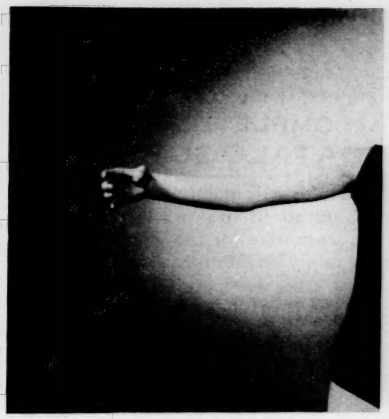
The shoulders play the final part in the good *port de bras.* Hunched shoulders cannot possibly, under any circumstances, look grace- ful. The arms must move freely from the shoulders—but this freedom of movement is impossible if the shoulders are permitted to raise up as the arms are raised, nor is free- dom of movement possible without good body placement. The dancer must stand with the torso well lifted out of the hips and the weight forward over the balls of the feet. Still the arms cannot move freely if the shoulders are pressed out of their normal posi- tion. This normal position is maintained by having the shoulders firmly pressed directly downward while the shoulder blades push under and down in the back.



1.

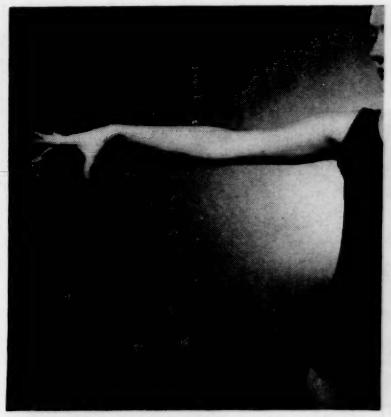
DO'S

1. The arm is in 2nd pos. Note the grouping of the fingers—they are round but not bent, almost straight but not stiff. There is a slight separation between them with the index finger a little more separated than the others. The third finger is slightly indented, as is the thumb. The wrist, too, is rounded and held firm but without tension. The hand continues the line of the arm giving the arm an appearance of life. The hand is neither fully open nor turned flatly downward but assumes an in-between position. The upper arm must be well supported so that the elbow does not drop, giving an angular appearance to the arm. The elbow is gently rounded.



DONT'S

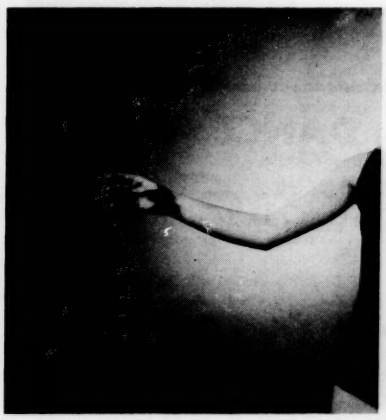
The fingers are allowed to curl and the hand itself to bend. This gives a stubby claw-like look to the hand. Beginners are often guilty of this error.



The fingers are, of course, too stiff and the exaggerated indentation of the third finger and the separation of the thumb give the hand a fancy appearance which is completely incompatible with classical line.

2. We see the arm and hand in arabesque. Grouping of the fingers remains the same but they are now stretched a bit more fully to give the hand a lively appearance. Palm faces completely downward and the wrist is held firm so that the hand does not droop. The elbow is held straight but not stiff.

2.



We see how ungraceful the arm looks in second position when the upper arm is not firmly lifted. The elbow drops and forms an angle.

(*continued on page 68*)

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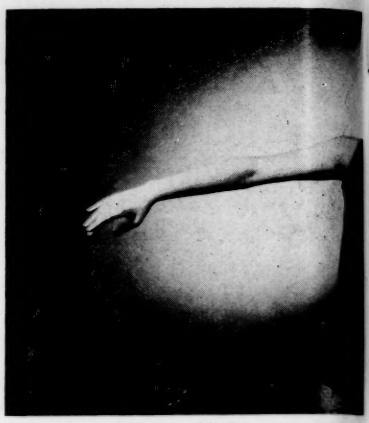
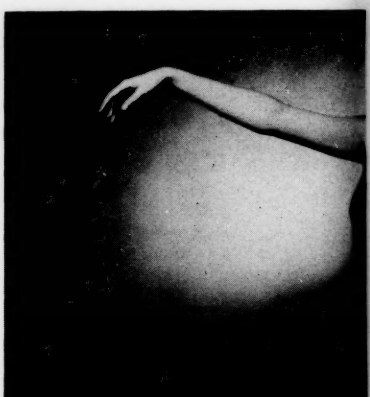


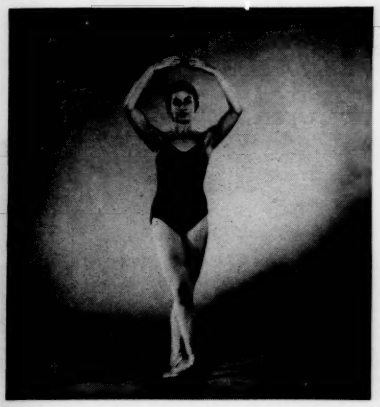
The arm is in 2nd pos. with the upper arm firmly supported but the line of the arm is ruined by the turn of the wrist facing the palm downward.

Similar to the above, this photo shows what happens when the hand does not follow the natural line of the arm in its curve. The palm of the hand should never be allowed to turn back.

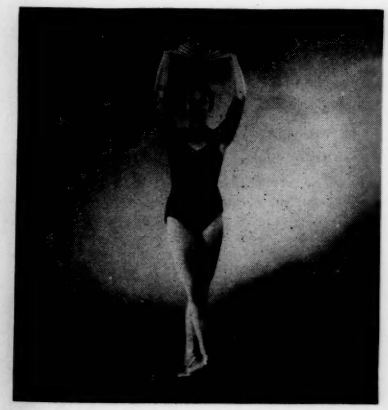


This shows how pathetic a drooped wrist and listless hand look in arabesque position.

We see the effect given when the elbows and wrists are stretched too straight. The form of the arms is lost.



Here is the opposite effect. The arms are held too low with the elbows bent. The figure of the dancer loses all proportion and becomes squatty.



Here we have the silly looking effect of floppy wrists when the arms are raised. The movement and line of the arms **must** extend into the hands.

(to be continued)

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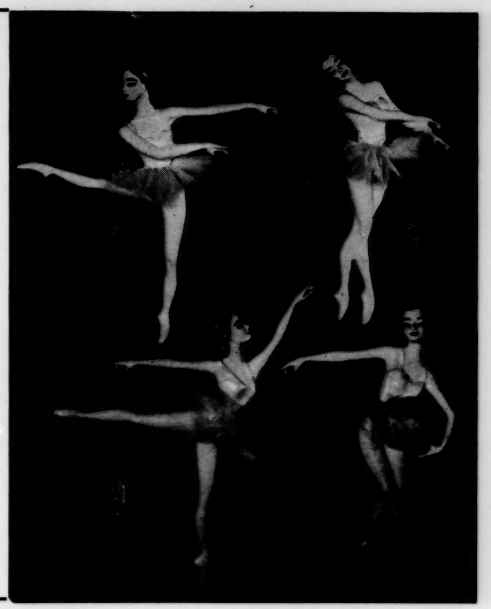

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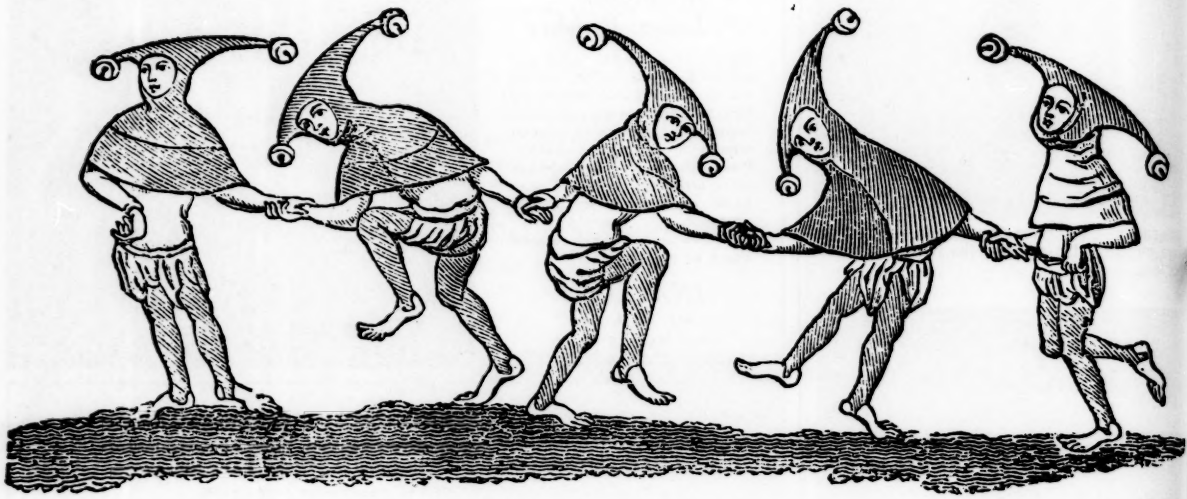
LIVING DANCE HISTORY

dance, like music, is best learned by "doing"



Every once in a while an otherwise happy dance teacher is asked: "How about giving a course in dance history?" Her first reaction is apt to be shock; the second, fear. The former is only to be expected, for the history of dance is taught so infrequently that the request could hardly be anticipated. And, since few instructors have ever had the course themselves, the second reaction is also, unfortunately, a natural one. But gradually some colleges, and a few professional studios, are thinking about teaching dance history. It is time they did.

No respectable school of art or drama or music would omit from its curriculum a historical survey of the profession which its students plan to enter. Dance alone has entered upon the study of its tradition only grudgingly. Now, influenced by the general contemporary interest in documentation of all kinds and by the impetus given to the idea of preserving choreography by the development of Labanotation, schools are becoming aware of the importance of historical knowledge. In America, especially, realization has been slow in coming, and it is even slower materializing because the majority of teachers are not equipped to handle the course when the need arises. The fault is not theirs, but that of a system which has treated dance as a simple physical activity and not as an art.

Yet now that the opportunities are beginning to open up, there is a danger of their being by-passed. Certainly the unprepared teacher cannot be blamed for hesitating to accept the challenge. How can she plan a course in dance history? What should she read? How should she present the material? How can she stimulate interest for students who may feel that the subject is unimportant and their time would be better spent in a technique class?

Fortunately, the way is not as rough as she may imagine. Dusty and unused (because unknown) on the library shelves wait wonderful treasures for her to peruse and bring back to life.

It is true that dance has been an ephemeral art, lacking, until recent years, an adequate system of recording. However, documentation is not completely non-existent. Of course, some periods of dance history remain rather mysterious. For example, we don't know of any dance books written in ancient Egypt. But anthropologists have made some interesting discoveries about why the Egyptians danced, and tomb paintings depict some of their poses. Greek vase paintings, poetry, and statements on theatrical organization give some clues to that era. The Roman writer Lucian wrote a dialogue in defense of dancing, which incidentally tells us a great deal about the state of the art in his time. Dancing was practically banned by the Church during the Middle Ages, but pictures and folk lore reveal the true story — the uninterrupted survival of an art which has always given pleasure.

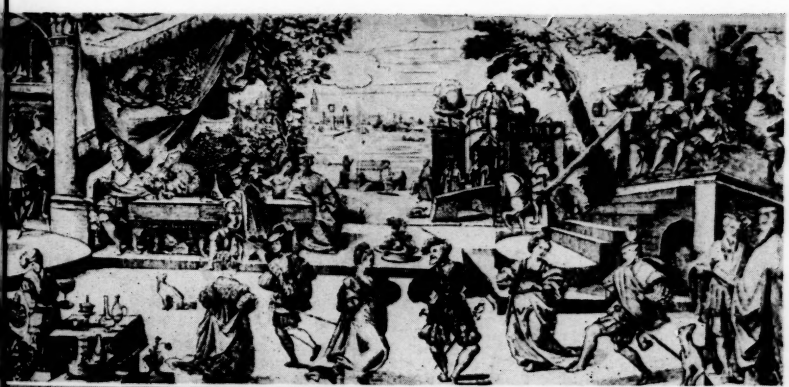
Books on "how to be popular by learning the new ballroom dances" began to appear in the sixteenth century, and, while we cannot ferret out every detail of position and timing, we can, especially with the aid of the music, reconstruct many of the figures. Technique books are also available. Rameau described the five positions as they looked in 1725; from Carlo Blasis we learn how to perform a *pirouette en attitude* à la 1820. Librettos of many old ballets have been preserved. We have a detailed description of the magnificent *Circi*, produced for Catherine de Medici in 1581; we have books for some of the Jacobean masques; and John Weaver has left us not only the story but also a description of the dramatic movements used in *The Loves of Mars and Venus* which he choreographed in 1717.

Contemporary writers have established standards for the dancing of their time. In 1754, Louis de Cahusac claimed that dance was the art of executing gestures — which express the emotions of the soul — with grace and measure. To Théophile Gautier, writing in 1837, dancing consisted of "nothing more than the art of displaying beautiful shapes in graceful positions and the development from them of lines agreeable to the eye."

Contemporary paintings, and later lithographs, give us clues regarding costume and style of dancing. Still further, and most important, insights into the nature of old dances are given by their music, much of it recorded and ready to be used. While numerous beauti-

(*continued on page 73*)

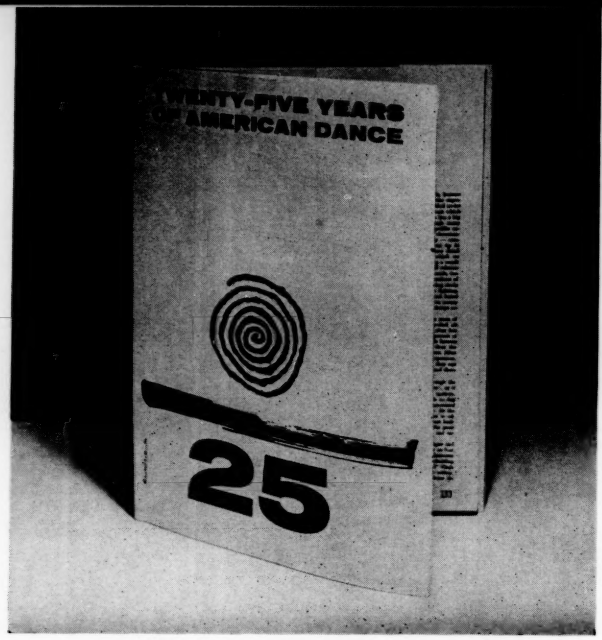
BY SELMA JEANNE COHEN



Above left: Medieval entertainers, known as "jongleurs". Above right: 20th Century jongleurs, pupils of author Selma Jeanne Cohen at New York's High School of Performing Arts, recapture the spirit of the Middle Ages: Left to right, Mabel Robinson, Regina Tritchonis, Jacqueline Guastamacchio.

Left: A 16th Century galliard as seen in a contemporary woodcut and the galliard as danced in the Dance History class at the High School of Performing Arts. Left to right: Peggy Pedersen and Howard Hussey, Rosemary Simonetti and Joel Rappaport, Gregg Mayer and Kenneth Delson.

Photo courtesy H. S. Performing Arts



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(*continued from page 71*)

ful pieces cannot be found on records, piano transcriptions are available for many of them.

With this material at hand, the teacher must still find the best way of communicating it to her students. Literature is easily taught from books because that is where it exists. But dance, like music, exists in performance. When a class in the history of music studies the composers of the Renaissance, they learn their theories in books but they do not stop there. They listen to the music of the Renaissance; they play and sing it. Why shouldn't dancers do likewise?

Though they cannot reconstruct with the accuracy possible to the musician (and even the latter has his problems deciphering the notation of another era), dancers can recapture much of the original movement and even the style of a bygone age. Reading books, looking at pictures, listening to music, are only aids to this final realization which alone gives the feeling and the meaning of dance history.

The process starts, of course, with background information. Before movements are considered at all, it is best to investigate the people who did them. The same dance performed by peasants on the village green and by society in the ballroom will be quite different in style. And why did they dance? Simply for fun? Or to impress the sovereign seated on his throne at the head of the hall? Or to attract the attention of the wealthy young men in the theatre pit? Also, ideals of manners vary from age to age, and it is a social as well as a technical distinction which accounts for the difference between the grandeur of a sixteenth century pavane and the elegance of an eighteenth century menuet.

Costume plays an important role in determining the way in which movements are executed, and even if the classroom dances are done in practice clothes, it is good training to have to imagine the size and weight of a hoop skirt or the encumbrance of a high, powdered wig. Even some details about make-up are obtainable, and we know that Fanny Elssler was once reprimanded for painting her nails too bright a red.

What about the dancing place? Performing a ballet in a ballroom, with the audience seated on three sides of the dancers, made

(*continued on page 74*)

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LIVING DANCE HISTORY

(*continued from page 73*)

special demands not present when a ballet was given within the frame of a proscenium arch. It is helpful to know if the backstage equipment might have included wires to help the ballerina fly. Or did she really jump up to that treetop?

The more specific the information given by the teacher the more vivid will be the image in the minds of the dancers. In a primitive ritual dance, supposedly taught to the people by their gods, a single lapse from the established pattern could break the magic spell. Exactitude of execution was an urgent necessity, for without it the rain would not fall, the corn would not grow. Hence the uniformity and intensity of the performance.

Medieval spring dances were especially joyous occasions because they marked the first chance of the year to get out of doors. Think what this could mean after a long winter in a tightly shut, always smoky dwelling where the chicken bones from last winter's dinners still lie under the straw that covers the dirt floor.

In early eighteenth century London, dances, along with vaudeville numbers, were inserted between the acts of plays, and ballerinas like Marie Sallé might appear on the same bill with a dog that danced a menuet on a tight rope. During the performance, handsome young gallants sat on the stage, flirting with the "ladies'" in the audience. Under such circumstances, Sallé's grace and dignity made England applaud her as an artist.

There remain the particular steps and combinations to be executed in the style determined by these historical factors. Of course, these are not always known, but a large number of them have come down to us. Arbeau's *Orchesography* (1588) is easy to follow because the descriptions are very detailed and the meaning of each dance term is carefully explained. In certain other cases, the author assumes that the reader is familiar with dance terminology and is interested only in learning particular sequences of steps. Here, caution is in order, for the directions may seem simpler than they really are. A *balancé* in 1770 was not the step that we call *balancé* today. Contemporary technical dictionaries, such as Compan's (1787) and Desrat's (1785) are helpful.

Sometimes forms were rigidly prescribed, but some historical dances not only allowed but applauded improvisation. The sixteenth century galliard gave ample scope for displaying virtuosity. Arbeau limited the possibilities only by the music (the movements of the feet had to be in perfect time with the beats of the music) and technical capacity (a feat of agility should not be so daring as to result in the dancer's taking a tumble). Today's student will best capture the spirit of the galliard by trying out such variations on the basic theme — four *coupés* or hops, followed

by a jump on the count of 5 and a posture, or pose, on the count of 6. There is practically no limit to the elaborate gestures of the working leg, and Arbeau sanctions postponing the cadence (the jump and posture) until the 11th, 17th or even 23rd beat. The steps can be done in half or double time, they can be done turning, and they can be ornamented in many ways — including a multiple *entrechat* on the jump. A woodcut by Jost Amman (1570) gives a good idea of the *épaulement* used in the galliard.

Insight into dance performance may be gained by submitting to a sample of the technical training in use at the time. For example, Leopold Adice, in his *Théorie de la Gymnastique de la Danse Théatrale* (1859), describes a ballet class as given in the time of Taglioni. Early nineteenth century music affords delightful melodies for exercises while it adds authenticity to the reconstructed lesson. After doing thirty two *ronds de jamb à terre* outward, thirty two inward; thirty two *ronds de jamb en l'air* outward and thirty two inward (the rest of the barre work is equally rigorous!), the student knows something about the muscles which made possible the ethereal flights of the Sylphide.

From this point on to the present, the known repertory is ample enough to afford a good deal of danceable instructions. In the future, Labanotation scores of works by our contemporary choreographers will make precise reconstruction of twentieth century dance an easy matter.

For our study of earlier periods the task is not so simple but it is nonetheless worthwhile. Why should all other performing arts respect their past while dance alone remains content to ignore it? It looks as if we believed that we had no history worth mentioning. Apart from contemporary treatises, many of the best dance books have been written not by dance scholars, but by historians of music and the theatre. We cannot develop researchers by wishing them into being. But, by introducing young people already interested in dance, to their full and exciting heritage, we can inspire the incentive for research. This, in itself, can do much to raise the status of dance as an art.

For those students who will develop into professional dancers, the study will not be wasted. Occasions for period dances are frequent, in musicals as in ballets, and a knowledge of historical styles and movement patterns is no small advantage to the dancer who wants the job. Even if he never encounters such demands (though this is unlikely), he will gain from the study of dance history a pride in and respect for his art and a deep feeling for the continuity of the great tradition of which he is a part.

The task offers a serious challenge to the teacher. But it is a challenge full of excitement and of significant possibilities for the future.

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MIRACLE OF DANCE

(*continued from page 25*)

the muscle. Without these two, there is no possibility of a voluntary or graceful act, for depending entirely upon the latter are the abilities accurately to stop an action once begun, to reverse a movement, to maintain balance, to hold a bodily posture. And what would dance be without these basic endowments?

But this is not all, since a dancer must move with speed and accuracy, and these functions depend upon, among other things, a center in the brain system which connects with the eye, and goes down the spinal cord, then to the muscle directly *without ever entering consciousness at all.* The body is, as it were, enabled to react faster than the mind can grasp a situation, or react to same, and the brain may be said to "see", to analyze and respond properly, all without knowing, or deciding, or having to judge.

This control pathway is one that must be trained in the working out of a dance, perfecting its timing and grace. The eye must see and the body respond perfectly before the mind can "decide" to do things in a set pattern.

Again, however, we have not begun to cover the situation since, in order to accomplish even simple dance techniques, it is necessary to depend upon nervous pathways coming from the so-called basal nuclei of the upper brain. It is from these organs that we derive controls which enable us to achieve percussion rhythms, such as in tapping or drumming, or the graceful coordination which makes it possible for us automatically to balance with our arms while walking a tight rope, or to execute leaps smoothly, or to accomplish any of the more complicated dance performances.

The basal nuclei, however, are entirely unconscious and automatic. Yet, as with the other centers, they respond to teaching, they learn, modify action, and because of them we are enabled to carry out that so-called voluntary act.

We have mentioned only a few of the control pathways which are essential to any semblance of voluntary action. But the point is clear that only a trained person can even approach what could be said to approximate truly "voluntary" performance. This is fascinating and perhaps somewhat disturbing to think about. It is a challenge and a constant lesson in humility. Truly, when you look upon a beautiful dance performance you are beholding a miracle, come by only through effort and the educated use of time.

Most of what we do is achieved through a *training* process as distinct from *education.* It is not strictly proper to say that we "study" the piano, violin, physical education or dance. We *do* these things and the body learns through the doing. Thus, a good trainer or teacher is essential in the mastery of, or achievement in dance, since most of the perfective processes involved are unconscious.

(*continued on page 84*)

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BACKSTAGE WITH BIGELOW

(*continued from page 33*

that ultimately coagulate in a productio the interaction of personalities and imagin tions, the simultaneous activities, all on diffe ent planes, the disparate elements that grad ally come together and make the whole.

"Think what it takes," he says, with n exclamation mark in his voice, "to produc a new ballet."

And as he outlines the process, it i something like The House that Jack Buil with everything going on at once and Bigelo running back and forth between the differen things.

"Budget, budget, budget," is his cry, as h aids the costume designer in his research b going out and finding period sketches fo him, or digs up some all but inaccessibl score for the choreographer. Backstage wit Bigelow extends to streets and stores, t libraries and museums, to fitting rooms an rehearsal rooms, to the stage designer's studio His track training must be useful to him.

Immersed in practical matters though h is, Bigelow recognizes the paramount factor o creativity in a production. He looks wit quiet wonder on the scene of artists at work

"The choreographer has been thinkin about his ballet for maybe a year or so," he says. "When the time comes to build it o his dancers, new ideas unfold." And then, th practical sense coming in again, "When th choreographer is Balanchine the cost of shoe goes up (company minimum is $500 a week because of the intricate point work he require from the corps de ballet."

Art and industry go hand in hand i separate places as designs are executed an tights and tutus, wings, drops, and props tak form under the artists' close supervision, whil the Technical Director, Jean Rosenthal watches all details to plan lighting and scenic mobility.

The choreography is the nub of the under taking, and Bigelow is the trouble-shooter through all its ramifications. He opens doors arranges meetings, notifies the costume de signer when changes in the choreography ma necessitate changes in the costumes.

"Sometimes it is the other way about," he says, "and the costume designs caus changes in the choreography."

In either case the designers, sometimes a Bigelow's request, drop in at rehearsals t catch the rhythms of music and dance design in relation to their own parts in the produc tion.

Everything is subject to change as th work progresses, and Bigelow runs aroun picking up pieces and tying them together.

"There is much discussion and argumenta tion," he puts it mildly. But whether he maintains his calm through the inevitable crises, he does not disclose.

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In spite of Bigelow's efforts, it is all very expensive.

Apart from the dancers, the production calls for twenty-five stage hands — electricians, carpenters, prop men — fifty musicians, the technical staff, the administrative staff, the publicity staff, not to forget the office workers whose great reward is to see the ballet which their humble efforts have helped bring to life.

The least expensive elements in this many currented tide of co-ordination is the little new dancer in the corps. In a tutu ballet, her costume comes to $250, tights $10, headpiece $10, shoes $6. But Bigelow, aware of something more than prices, sets her forth as a sample unit of expended energy toward the total effect.

He thinks of the years of training, the hours of practice, the audition which she has recently passed, the trips to the costumer for measurements and again for fittings, the things she has to buy — and all those rehearsals. He seems a little in awe of so much preparation by one obscure individual.

And, as he traces the steps of this budding career with a certain amount of sympathy, you begin to guess where at least a soupçon of that tenderness in the Father of *Prodigal Son* comes from.

But no. As he describes the young dancer's course from studio to stage rehearsals, through lighting and orchestral rehearsals, to the full dress rehearsal, you see that it is all part of the production to him.

And while he speaks, the cool blue eyes look beyond the entire preface to the premiere — the rounded whole he has been working for all along.

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SADLER'S WELLS (*continued from page 54*)

holding Armida straight up in his arms and turning round and round. As she fell dead and he stood stricken by her side, smoke rose, lightning flashed, and an essentially tenuous little dance was engulfed in theatrical device.

Both *Tiresias* and *Madame Chrysanthème* were tainted by cynicism, the kind of cynicism that chills the flow of choreographic invention, rendering it artificial and pantomimic.

Especially so was *Madame Chrysanthème.* To give it "atmosphere," Mr. Ashton incorporated some of the most obvious stylizations of the Japanese dance — the flexed foot, the hand posturings, the sharp knee-angle. But when surrounded by the movement conventions of ballet, they took on an almost fawning quality.

The ballet, based upon the Loti story, is a variation on the Madame Butterfly theme. In this case the sailor (Alexander Grant), after he has torn himself away from his Japanese bride-of-one-night, rushes back to her house, only to find her calmly strumming her samisen and counting the coins of her dowry.

Maryon Lane as the white-faced Japanese bride, performed with quiet wit. In her love duet with Grant, she resembled a kitten as she climbed upon his chest and drew in her knees. And throughout, she executed the unattractive foot-flexings with dainty precision.

Alexander Grant as the sailor-husband once again proved what a sensitive artist he is. He really made one feel the personal growth of an adventurer who starts out on a lark and ends behaving like a gentleman. And his robust hornpipe was the only really spirited and natural dancing in the entire ballet.

The remaining dancers (including Ray Powell as the crafty, crouching marriage broker and Desmond Doyle as a swaggering brother-sailor) were bogged down by the artificiality, and by Isabel Lambert's glowering version of Japanese garb.

Mrs. Lambert injects boldness into her costume designs (She was also responsible for *Tiresias*). But the boldness has more to do with color than with form. She has not yet learned to pare away, to simplify, to dignify. Yet we prefer her valiant attempts to the Crystal Palace conventionality of most of the Sadler's Wells designers.

The predictability but not the nobility of ritual pervaded *Tiresias.* The work began with Michael Somes as Tiresias watching little yellow-clad Amazons engaging in gymnastics. He followed their dance with a solo expression of maleness. A Neophyte presented him with a triton-like instrument; two snakes slithered on in close embrace; Tiresias killed the female, thereby sacrificing his manhood.

The second scene found Violetta Elvin as the female Tiresias kneeling before a wind-swept landscape. There was something serpentine about her posture as she crossed her arms and pointed her hands in opposite directions, like cobra heads.

The only deeply felt part of the ballet occurred in this section as the female Tiresias engaged in a love duet with a strong ma (John Field). It was not a sentimental p de deux, but an affinity that ended in th strolling sturdily off stage.

The snake ritual was repeated, with t female Tiresias killing the male snake, there relinquishing her femaleness. And there w a weak finale, with the now-aged male Tiresi doomed to wander as a blind seer because confessed his preference for the femini state.

Ashton's concept of the Tiresias story seem lacking in perspective. And we did not fe that he was especially helped by his leadin dancers, Michael Somes and Violetta Elvi Mr. Somes is a sincere and dignified pe former, but he lacks emotional and physic tension. His dancing, whether classic or dr matic, is usually on an agreeable middle ke

Although Miss Elvin has softened conside ably since her last appearances in this cou try, she really seems to prefer the stony safe of academic dancing unhampered by th nuance of emotional projection. And he high-arched body line and strongly extende legs still make her quite different in fund mental style from the other Sadler's Wel ballerinas.

John Cranko's *The Lady and the Fool* i dicates growth on the part of this relative young choreographer. But it is a growth i choreographic facility, rather than insight. Hi symbol-people never really come alive. The remain firmly rooted in Cranko's own priva world of tinsel and tatter.

The Lady and the Fool had to do with haughty beauty who befriended two ragamu fins (Philip Chatfield and Ray Powell) an took them to a ball. At the party she re jected three distinguished suitors in favor one of the grotesque pair, a gentleman name Moondog. The ill-matched lovers wandere happily off, taking along Moondog's pal, Boo face, presumably to set up a cosy "ménage-t trois."

The only exciting moment of dancing cam when Beryl Gray as La Capricciosa swep through a pas de quatre with her elegan suitors. Set to florid passages of Verdi musi the choreography gave Miss Gray the oppo tunity to dance with the expansiveness tha suits her so well. It is always satisfying t watch Miss Gray unfold into a développé o dip into a deep arabesque. Her whole ap proach is simultaneously forceful and caress sive.

We never tire of revisiting *Swan Lake* an *The Sleeping Beauty*, for the Sadler's Well dancers always perform them with lovin care. The individual characterizations steadil grow in depth and variety, and the panto mimic details are meticulous and graceful.

Of course, the pinnacle in *Sleeping Beauty* remains Margot Fonteyn's Princess Auror It is hard to believe that ballet can be s natural and simple as Miss Fonteyn makes it She does not dance to the music. She answer it with her body and sets the whole stag aglow.

The opening night *Sleeping Beauty* had a well nigh perfect cast, with Beryl Gray back as the serene and radiant Lilac Fairy and with five other highly individual fairies — Rosemary Lindsay, Anne Heaton, Anya Linden, Pauline Clayden, and Rowena Jackson.

It would be hard to imagine a more suitable Blue Bird than Brian Shaw — small, compact, with a bouncing aplomb. His natural domain seems to be the air. Rowena Jackson as his partner tended to be somewhat brittle. In a subsequent performance, David Blair and Anya Linden (both promising newer members of the company) proved to be well matched in the same roles.

Pirmin Trecu was dashing as Florestan. In his jetés, he proved to be one of the few Sadler's Wells males with a sense of propulsion through space. In the same role, Philip Chatfield seemed always a bit behind the music.

In her concept of Princess Aurora, Svetlana Beriosova shone, not in the dramatic monologues of the first act, but in the classic passages of the second and third. Our feeling is that roles like Swanilda and Aurora are merely transitional for this unusual young woman. As she proved in a performance of the Swan Queen, she is a reincarnation of that fast-waning line of Imperial ballerinas. It is there already in the proud set of her round little Russian-looking head — in the bravado outward opening of the arms after a taxing variation — in the sharp thrust of her arabesque — in the relish with which she attacks a musical phrase.

Like too many ballet aggregations, the Sadler's Wells is essentially a ballerina company. The males, with the notable exception of Alexander Grant and Brian Shaw, and with the incidental exception of David Blair, Pirmin Trecu and John Hart, tend to be soft, un-musical, and merely well bred. There have, however, been some impressive developments among the women. Pauline Clayden made a joyous and delicate Queen of the Air in Ashton's *Homage to the Queen*. Merle Park was the ideal pert Milkmaid in *Facade* and Peasant Girl in *Swan Lake*. Rosemary Lindsay's warmth infused her Lilac Fairy and her Debutante in *Facade*. Mary Drage's Fairy of the Crystal Fountain and her Prayer in *Coppelia* had a soft, flowing grace. The latter contrasted vividly with Anne Heaton's crisp Fairy of the Enchanted Garden.

The Sadler's Wells conducting staff (Robert Irving, Anatole Fistoulari, and Arthur Lief) are perhaps not so vital as the late Constant Lambert, but they gave the dancers a substantial musical base.

In all, the company is solid, consistent, and often rises to heights of lyric beauty. But to return to our original premise, its strongest need is a contemporary repertoire to challenge the dancers and make creative use of their dance training. Sadler's Wells cannot remain forever the guardian of the Diaghilev tradition.

THE END

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MUSIC MATTERS

(*continued from page 55*)

for an educational film in 1945. The theme of the piece is not original; it derives from the opera *Abdelazar* by the Elizabethan composer Henry Purcell (c. 1659-1695). Britten wrote a commentary into the score, and it figures prominently in the NYCB production. Mature listeners may want to hear the music *sans* remarks. A third version altogether, for the youngsters I suppose, features a much revised and expanded commentary. (In the foregoing order: *Young Person's Guide to the Orchestra:* Vox PL 9280, Brandon de Wilde narrating, with Prokofiev's *Peter and the Wolf* London LL 917, with Britten's *Four Sea Interludes* and *Passacaglia;* Mercury MG 50055, Deems Taylor narrating, with Tchaikovsky's *Nutcracker Suite.*)

FIREBIRD: The score is of course Stravinsky's magnificent work of 1910. For copyright reasons he was compelled subsequently to alter the original. Perforce, and I think unfortunately, it is this "augmented" version, so called, that confronts us on all sides. (Columbia ML 4882, the composer conducting, with *Le Sacre du Printemps;* also RCA Victor LM 9029, Stokowski conducting, with Ibert's *Escales.* The Stokowski performance is identical with that in RCA Victor LM 6113, which is a gorgeous collection entitled *The Ballet* that includes also an abridged *Coppélia* and *Sylvia, Les Patineurs, The Incredible Flutist,* the *Daphnis and Chloe Suite No. 2, Invitation to the Waltz, La Valse* and *Bacchus et Ariadne* — the second of Roussel's suites, not to be confused with the NYCB production that uses music by Rieti.)

FOUR TEMPERAMENTS: The genesis of this haunting Hindemith score is mentioned in the prefatory paragraphs. He never wrote a more compelling work, balletic or otherwise. In its official entirety the title is *Theme with Variations According to the Four Temperaments* for strings and piano. Actually the theme is itself subdivided into three distinct sections, each of them being dealt with successively in the variations, so that there is a total of twelve variations on three themes. (Capitol L 8228.)

ILLUMINATIONS: Britten wrote this superb setting of ten esoteric Rimbaud poems in 1939, early in the three-year American sojourn that produced a number of notable works. The score calls for "high voice" and strings. The NYCB production enlists a soprano, but there is no reason why a tenor could not be used and some listeners may, indeed, prefer this alternative. (London LL 994, with the same composer's *Serenade for Tenor, Horn and Strings;* Peter Pears is soloist in both.)

INTERPLAY: See the earlier article on The Ballet Theatre's music. The NYCB uses the same Morton Gould score, originally written as *American Concertette* in 1943. (Epic LC 3021, with the same composer's *Spirituals for Orchestra*).

(*continued next month*)

AGENTS *(continued from page 29)*

ments, buys special material.

Another type of personal manager is Cass Franklin, partner in the Lou Walters Enterprises. Mr. Franklin, also a successful singer, carries about 30 clients on his books. His is a large organization but each client still gets his personal attention. For example, when the Szonys, Hungarian dance team, were in Las Vegas recently, they were displeased with part of their act that did not seem to be getting the proper audience reaction. Upon being notified of this situation, Cass took the next plane to Las Vegas, caught the act, figured out the problem and rectified the situation.

Contracts

Booking agents, as differentiated from personal managers, must have a franchise from the particular performing union having jurisdiction over the engagements which they book. The contract between a booking agent and a performer is a standard union form which specifies the percentage to be paid to the agent. The financial arrangements between a performer and a personal manager, on the other hand, are not within the jurisdiction of the unions. It is essential, therefore, that the performer carefully investigate a personal manager's professional standing before signing a management contract.

Many performers starting out in show business have probably wondered just how necessary agents and managers are to the success of their careers. Polan Banks, who has written the book for, and is co-producing the musical *If I Were Queen* with Bill Gaxton on Broadway this fall, feels that the manager is a performer's alter-ego.

Mr. Banks has been auditioning for the past six months and tries to overlook no one. "You never know when you will come across an outstanding talent," says Mr. Banks. "When I get a call from a performer directly, I take his name and notify him by card of a group audition. However, if an agent calls, usually an appointment is made for a private audition at my office, or at a studio, or better still, if the artist is appearing in town, the agent arranges for me to catch his act."

This, perhaps, is typical of the producer's viewpoint and the general feeling throughout the industry. Until a dancer is in the high-salary brackets, he need not sign exclusively with any management, but he would do well to get himself known to the various booking agents, particularly if he is planning to do solo work. Most booking agents have a canny knack of knowing the right type to send for the right spot.

Agents and personal managers are the backbone of show business. Theirs is a difficult job — knocking on closed doors, dialing busy telephone numbers. But the effective ones are always convinced that the merchandise they offer is the best, and for the commission or fee they receive from an employed client, they will use every superlative in their vocabularies to sell him. *THE END*

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MIRACLE OF DANCE

(continued from page 7

"Learning-wrong" is unfortunately just as ea as "learning-right", and one cannot rely "how-it-feels" as a measure of defects progress.

All the will in the world cannot make a go dancer. Nor will all the hope and prayer. On having the right kind of body, plus the rig training and enough time and hard work w do it.

But once having attained stardom, the batt is not over, for continuous practice is essenti to maintain the hard-won goal. Time an countless other accidents and bodily chang can alter the wondrous machine which on held thousands spellbound, into a mockery the former excellence.

Thus you have it. The miracle of danc The most complete and subtle of all la guages, the most difficult to master, the o conquered by but few. No one can be bold as to approach this sphinx-like godde without trepidation, for she is merciless her demands, disdainful of any who wou not give his all, and cruel to any who, thou giving all, may not have had enough to gi

Generous in bestowing joy and benefits each who may practice her arts, ever wit holding the laurel to any save a chosen fe Dance remains the citadel of challenge.

THE EN

TAGLIONI TESTIMONIAL

The mystery of the whereabouts of the i pressive silver "Taglioni Testimonial" w solved by the Paris dance book and art deal Gilberte Cournand, whose letter in our M 1955 issue reported that it is to be found the Musée des Arts Decoratifs, 107 rue Rivoli, Paris. Here is a photograph of t sculpture group, presented to the great b lerina in London in 1845 by "certain nob men and gentlemen, frequenters of the Itali Opera House," in commemoration of her p formance of the ballet "Endymion."

(continued from page 47)

Allotting no more than two minutes of music for each dance, the MC announces each one in turn, thus giving the dancers and musicians a slight break between numbers. The judges appraise each couple in every dance, writing on their ballots only after all dances have been completed. Each judge lists the four best couples; on line #1 he writes the number of the best couple (giving them one point); the number of the second best couple on line #2 (giving them two points), etc.

Now comes the moment everyone has been waiting for—the announcement of the number and name of the winning couple. After the presentation of their trophy, the MC may call on the Champions to perform a bit of their favorite dance for the audience. And there you are.

How to tabulate

For the first round of judging, the tabulators should be provided with large sheets of paper on which they list the contestants in order vertically. Write on the first line "Couple #1", underneath that write #2, then #3, etc., and so on down the line until all have been listed. After the first round of judging, on the basis of four judges and twenty competing couples, if half are to be returned for further judging, there would be four ballots, each bearing ten numbers, making forty numbers to consider. Make a mark like a one (1) on the tabulator sheet after the number representing that couple whenever you see their number on a judge's ballot. If on each judge's ballot there appeared couple #7, on the tabulator sheets there would be four check marks for that couple. Naturally the ten couples receiving the largest number of check marks would be the ten couples to reappear. There should be at least two tabulators, one who reads from the ballots while the other marks the tally sheets.

In the final judging, the couple with the lowest number is the winner. For instance, if there were four judges each one of whom place couple #9 in first place—thus giving #9 one point on each ballot, #9 would score four points, the lowest possible number. If the contest is large, preliminary eliminations may be held on a previous date to facilitate the judging, or if still larger, arrange separate dates for each division, reserving the All-Around Champion for the last date.

This system of running a contest is more nearly akin to the English way than to the Olympic point scoring system used by the Harvest Moon Ball Contest, which is the biggest and best known in the U.S. Having had considerable experience with both, this writer has a preference for the system explained here (it is now being used for the Arcadia competitions) as being easier to manage from the point of view of the organizer, and easier for the judges to reach a decision, as it allows for the intangibles, which a point-scoring system allotting so many points for posture and appearance, so many points for rhythm, for originality, etc., can never do.

THE END

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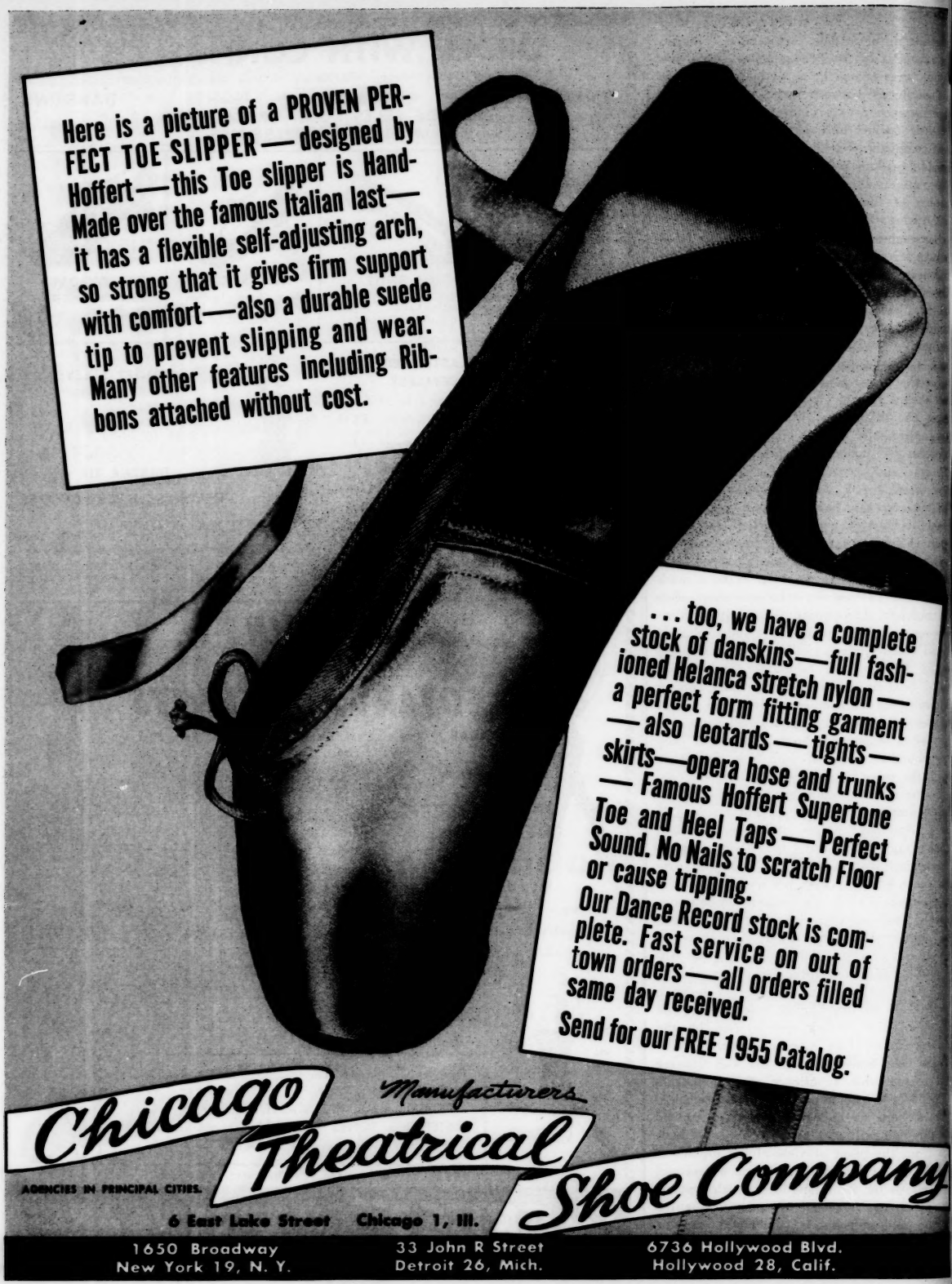
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HOLLYWOOD AND LAS VEGAS

BY TED HOOK

HOLLYWOOD CONSOLIDATED

Sylvia Lewis choreographs "Tambourine" at Columbia then hops over to 20th Century Fox to do a featured role in "The Lieutenant Wore Skirts" co-starring Tom Ewell and Sheree North . . . On the Metro lot we find **Michael Panaieff** doubling as choreographer and playing the role of ballet master for **Leslie Caron's** "Gaby." **Hermes Pan** winds up shooting "Meet Me in Las Vegas" with a production number titled "The Gal With The Yaller Shoes" featuring **Cyd Charisse** and **Dan Dailey** in addition to 12 male dancers, namely: **Herman Boden, Buddy Bryan, Gene Dailey, Ward Ellis, Dick Humphries, Maurice Kelly, Roy Clark, Frank Radcliffe, Frank Reynolds, Jerry Rush, Bud Spencer** and **Marc Wilder. Pat Denise** assists Mr. Pan. **Gilda Gray** (the "shimmy" gal) conferring with top M.G.M. executives on the Rocky Graziano bio-pic in which she'll play herself.

On the "independent" scene, **Marge & Gower Champion** recently acquired the rights to "Chicago Blues," the first of films to roll under their Champion-Five Inc. Productions with a Jan. shooting date . . . **The Lester Horton Dance Theatre** concludes its final performances of "Choreo '55" and prepares the sixth annual "Bal Caribe," costume festival to be held in the Hollywood Palladium . . . The Opera Theatre of Los Angeles will continue to hold auditions for ballet dancers until they cast the right people.

All of Hollywood turned out for the new Moulin Rouge show "Paris Toujours" which boasts a cast of 200 including a production number involving an airplane landing on stage after much "flying" over the audience. It's another smash for the ingenius and busy **Donn Arden,** who wings to Chicago to stage the Arthur M. Wirtz Ice Revue; then to Las Vegas for his monthly Desert Inn opening and off to Paris to embellish the famed Lido with another "spectacular" . . . **Hal Lohman** who choreographs exclusively for Sammy Davis Jr. is currently staging the productions for Ciro's in Hollywood with a salute to "Guys & Dolls" . . . Everyone is raving over the new Beverly Hilton Hotel, particularly their swank "Bali Room" where **Mata & Hari** hold forth another two weeks followed by **Jose Greco,** and they're announcing the teaming of **Bobby Van** and **Jane Powell** as the New Year's treat for Los Angeles niteclubbers . . . **Tamara Toumanova** conducted a very interesting discussion on "Scheherazade" in a recent TV appearance as the guest star of "Cavalcade of Records." **Donald Saddler** flys to Italy to stage a musical featuring **Robert Alda.**

LAS VEGAS

The Dunes—Producer Jack Entratter and his choreographers **Bob Gilbert** and **Renne Stuart** proved that the same team which has made The Sands a success for three years can easily do a "repeat" in another spot. The current calypso "Who's Got The Ding-Dong" and a sumptuous fan number will stay for 10 weeks in a galaxy of stars including Frank Sinatra, Danny Thomas, Robert Merrill, Howard Keel, Sam Levenson, Lilo, Kean Sisters and Ray Malone.

The Sands—Even to a native Californian like myself, the newest of Copa Revue's titled "Autumn In New York" is a production number to end all numbers. **Maryanne Standish & Frank Davis** execute a pas de deux in the love vein with a vocal group called "The Beachcombers with Natalie" with the entire ensemble of Copa Girls & Sandmen helping to make what local critic Ralph Pearl terms "the greatest production number on the Strip and in the entire country for that matter!" Again the illustrious Entratter-Gilbert-Stuart trio takes the bow.

The El Rancho Vegas—"That Bad Eartha" Kitt is in for a six week engagement in which she not only sings but reverts to her Katherine Dunham training by terping quite a bit with handsome **Arthur Mendez,** who, incidentally, was the final choice out of 200 males. Producer LeRoy Prinz dispensed with "The El Rancho Girls" for this show in favor of a "package" in the person of Wanda Smith's Cover Girls. This writer wishes he hadn't.

Hotel El Cortez—Dorothy Kramer's dancers feature a versatile lad named **Dirk Hunter** who works with three lovely ballerinas in a number that gets nowhere. Too bad, as this group is too fine to waste.

The Flamingo—Ron Fletcher's palace gets the new stage real soon and meanwhile he's contracted Homer Garrett's Y-Knot Twirlers to work in two outstanding productions: "Lonesome Pole-Cat" and the Mambo from "Damn Yankees." Ron's assistant **Dick Nordt** returns to dance alongside talented **Bill Carter** and the Flamingo Starlets.

The Moulin Rouge—This first of "Cosmopolitan" hotels has had your reviewer in a stew concerning the poor quality of choreography in past shows and this month it gives me great pleasure to announce that **George Tapps** and **Hu Pope** finally came up with a real top-notch show. The number was "Blow Gabriel Blow" featuring **Bob Bailey** and the Moulin-ettes complete with angels and a staircase to heaven. The finale is a real "42nd Street" number with white-tie-and-tails. George Tapps is a master when it comes to hoofing and what he's done for this hotel proves that top choreographers can pull a dying house out of the entertainment slump.

THE END

(continued from page 6)

LONDON DATELINE

The **Azuma Kabuki Dancers** and Musicians gave a three week season at Covent Garden from Sept. 12th but did not attract a large public. The theatre is far too large for the extreme delicacy of gesture and expression employed by these Japanese artists. Such completely unfamiliar entertainment seldom achieves popular appeal with the London audience which is far less likely to lionize a theatrical enterprise for its snob or novelty appeal than are audiences in New York or Paris. Nevertheless there is considerable advance interest in the promised visits of the Chinese Classical Theatre (Pekin Opera) and the celebrated Moiseyev Folk Dance Ensemble from Russia.

Beryl Goldwyn, leading dancer of the Ballet Rambert and one of the finest interpreters of "Giselle" that Rambert has ever had, has retired from the stage at the age of 23, following her marriage to Christopher Norwood. Two ex-Festival Ballet dancers, **Anita Landa** and **Michael Hogan,** were married in Paris on Sept. 26th, and may shortly return to the company. Meanwhile **Flemming Flindt,** one of the Danish dancers who visited Jacob's Pillow this summer, has obtained leave of absence from Copenhagen to dance with Festival Ballet for six months. At Christmas another Dane, **Kjeld Noack,** will join the company.

Alfred Rodrigues has made a new ballet for the Sadler's Wells Theatre Ballet called "Saudades" (meaning "nostalgia"). The fairy tale ballet was first produced in Liverpool on Oct. 13th. Music is by Denis Apivor and Decor and costumes by Norman Adams. Rodrigues is also to produce Prokofiev's "Cinderella" later this year at La Scala, Milan, with **Violette Verdy** in the leading role. *Mary Clarke*

NEWS FROM FRANCE

Like their predecessors, **Roland Petit, Jean Babilee** and **Renee Jeanmaire,** two more young dancers have become refugees from the Paris Opera. They are **Pierre Lacotte** and **Josette Clavier,** and they have formed the Ballets de la Tour Eiffel. After appearing at the Aix-les-Bains Festival, they made their debut at the Theatre des Champs Elysees on Sept. 7. Their program consisted of three works, all by Pierre Lacotte, all jazz-inspired, and therefore, rather monotonous. To compensate for his relative inexperience, Lacotte should have brought in some other choreographers. Then he could have concentrated on one or two works and made them shorter, clearer, and more balanced in design. He also needs to free himself of the influence of Jerome Robbins and Roland Petit and make a closer union of dance steps and dramatic expression.

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(*continued from page 87*)

"Solstice," with its linear decor sumptuously lighted by Clayette, offers some moments of interest. But the pas de deux remains Machiavellian. For "The Night is a Sorceress" (Sidney Bechet) Bernard Dayde designed a huge barn. And Jacques de Pindray placed "The Kid from Paris" (danced with freshness by Josette Clavier) in an exquisite bird catcher's shop. The lovely technique and sparkling charm of this dancer could have been better served. Along with the dynamic corps de ballet directed by **Dick Sanders** and Pierre Lacotte, she is one of the principal attributes of the company.

At the Theatre Marigny, **Francoise** and **Dominique** presented their Modern Ballet of Paris. Despite their musical taste, they are still amateurish.

After the success of his "Symphony for Solo Man," **Maurice Bejart** produced a second ballet to Pierre Henry's "musique concrete" at the Theatre de l'Etoile. This music, which consists of tape recorded sounds, lends itself only to certain modern themes. Solitude and human anguish were the content of the first work. The new "Journey into the Heart of a Child" is concerned with the sex education of a young boy and has Oedipian overtones. The plastic composition is always discrete and harmonious. Little **Patrick Beldam** is solemnly expressive. But this type of creative work does not seem to have much in the way of future development. The celebrated composer, Jacques Ibert, has succeeded Maurice Lehman as director of the Opera and the Opera-Comique. **Carlotta Zambelli,** who has become professor of the Perfection Class, turns the class of Grands Sujets over to **Serge Peretti; Albert Aveline,** Director of the School of Dance, has turned the class of Petits Sujets over to **Suzanne Lorcia.**

Marie-Françoise Christout

REPORT FROM GERMANY

Tatjana Gsovsky's "The Sleeping Beauty" — one of the first premieres of this year's Berlin Festival at the Stadtische Oper — might just be called "Princess in Ice". It has nothing to do with Petipa — indeed the program mentions him only in connection with the Blue Bird pas de deux, danced rather tentatively by **Tana Herzberg** and **Manfred Taubert.** It is a cool, unimaginative two-hour affair, without magic or splendor, very modern, very chic, but certainly not "The Sleeping Beauty" of Messrs. Tchaikovsky (whose score receives an intolerably poor reading by conductor Wolfgang Martin) and Petipa. Jean Pierre Ponnelle's decors and costumes borrow heavily from Cassandre, Dayde, Berard and the shop-windows of the Rue du Faubourg St. Honore. Of course he discards all magic effects, perhaps only because he lacks the technical experience to handle them. Choreographer Gsovsky, too, kills all story elements, along with all the festive and spectacular embellishments, thus transforming "The Sleeping Beauty" into a kind of full-length divertissement.

Despite all of this, one can only praise her choreography, which, apart from some rather stilted ensembles, has a natural flow and mellifluous grace. This came as a complete surprise to many of her critics who felt that she had a tendency to suppress dancing for the sake of acrobatic poses, beautiful as they often were.

The dancers gladly used the unique occasion to show off their technique, and the result was better ballet dancing than has been seen in Berlin for some time. **Suse Preisser's** Aurora was infectiously gay and fresh. **Gert Reinholm** as Prince Charming partnered her securely, but with the woodland scene nearly completely cut, he had little of importance to do. In forthcoming performances, his role will be taken over by **Wolfgang Leistner** (the successor of **Rainer Kochermann** who is now with the Frankfort Opera). Leistner comes from the Sadler's Wells School and made his Berlin bow with an unusually promising performance as Laertes in the Tatjana Gsovsky "Hamlet". **Ingeborg Hohnisch** was a rather indifferent Lilac Fairy, but **Erwin Bredow's** Carabosse was a marvelous study of purely formal, unpantomimic witchcraft. Most of the secondary solo-roles were danced by member of the corps de ballet.

Sept. 24 marked the inauguration of Tatjana Gsovsky's Berlin Ballet, or Dance Theatre-Berlin as it is called abroad (the company performing at the Vienna Festival was not the Dance Theatre-Berlin but the ballet of the Stadtische Oper). The program consisted of "Ballade" to music by Dohnanyi, "Signals" with music by Giselher Klebe and decors and costumes by Jean Pierre Ponnelle and "Souvenirs", an Offenbach-adaptation, designed by Paul Seltenhammer. Critical reception was very mixed and there were more than a few voices proposing that the American tour should be cancelled. Unanimous praise was bestowed, however, on the interpretations of **Svea Koller** and **Gert Reinholm** in "Signals", while **Gisela Deege,** who has been such a moving Ophelia, was given no role suited to her calibre. Americans may now judge for themselves, but for our part it was not with a light heart that we saw this six-day-old company setting out for its flight over the Atlantic on Sept. 29.

Further performances of the Berlin Festival will include the European debut of the Singhalese Temple Dancers from Ceylon and an experimental production of Prokofieff's "The Prodigal Son" at the Tribune.

Horst Koegler

NEWS FROM VIENNA

Nov. 29 marks the last of the eight gala premieres commemorating the opening of the rebuilt Vienna State Opera. Scheduled for performance are "Giselle" and Blacher's "Othello." Company directors, **Erika Hanka** and **Gordon Hamilton,** have yet to make a choice between **Grete Bauer** and 17-year-old **Erika Zlocha** for the opening night "Giselle." The two dancers will alternate in future performances . . . Showing distinct qualities of a future ballerina, **Ditta Klemisch,** a young dancer from the opera's ballet school, has just entered the corps de ballet as understudy for the peasant dance.

Seven out of the eight scenes of Mme. Hanka's dance version of Shakespeare's "Othello" are finished. Her libretto differs in some ways from the original — principally in the sequence of events. Her ballet opens with Desdemona lying on her bed, strangled by Othello. And the whole drama is lived by Othello in retrospect. This offers a fascinating new angle of the tragedy. Bianca is danced by **Traude Brexner** (also Queen of the Wilis in "Giselle"). **Marianne Hilarides** of the original cast did not sign her contract in August and has left the company.

For the ballet evening at the State Opera early in '56, the repertoire will include R. Strauss' "Legend of Joseph" danced in recent years by **Julia Drapel** and **Carl Raimund,** and two new works, "Pas de Coeur" by **Gottfried von Einem** and "Marsyas" by **Dallapiccola.** (*over*)

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(*continued from page 89*)

The Theatre an der Wien, which had housed the State Opera since the war, has closed its doors. Its future remains uncertain . . . The Volksoper carries on separately with its programs of light music. New ballet mistress **Dia Luca** and company of 18 with 4 soloists will gradually take over minor dances at the State Opera and appear in new operas.

Linda Zamponi

NEWS FROM MILAN

Two new policies concerning the ballet department of La Scala Opera House in Milan have been made recently. For the first time the ballet company will give "first nights" featuring new and old works in the repertoire, plus regular "popular nights" and matinees. This means that more people will be able to see the La Scala ballet company by itself instead of just as part of the opera performances and that the dancers will have more opportunities to perform in concert where they will be seen by ballet critics in addition to the music critics who view them at the opera.

The other change concerns the corps de ballet. Up to now at La Scala, the dancers got into the corps after passing the final examinations, and could stay there, theoretically, until they were 65 when they got a pension. Now Antonio Ghiringhelli, the General Administrator, is evolving a scheme whereby all corps de ballet members who retire after 15 years (between the ages of 30 & 35) will receive a bonus and help in finding work in schools, etc.

The Grigorieffs have arrived at La Scala to rehearse and produce "Aurora's Wedding" . . . **Lubov Tchernicheva** is here giving classes to dancers and star pupils . . . **Esme Burgess** directs the school with efficiency and the whole ballet set-up has taken on a new vigor since her appointment.

Alfred Rodrigues is scheduled to come to Milan to rehearse and produce "Cinderella" starring **Violette Verdy. Ugo Dell'Ara** has been named maitre de ballet, first dancer and choreographer. (He is also in charge of the artistic end of the 1956 International Ballet Festival of Genoa-Nervi which is slated to last 7 or 8 weeks.)

Olga Amati, Luciana Novarro, Giulio Perugini and **Pistoni Venditti** continue to be the stars at the Opera. Among the newcomers are **Carla Facci,** and **Mario Telollu** and **Roberto Fascilli,** the first two boys from the La Scala School to become soloists . . . **Leonide Massine** is slated to do a new work, and so is **Jean Babilee** who will dance in "Mario and the Magician," music by Franco Mannino. Ugo Dell'Ara's new ballet will be "Lunawig e la Saetta" in 3 scenes, with music by Lualdi and costumes and decor by Benois.

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